Tradition and Talent in Cankam Poetry

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Thamizhannal

Dr. Rm. Periakaruppan

Professor and Head of the Department of Tamil

Institute of Correspondence Course
and Continuing Education
Madurai University; Madurai-21.



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Dedicated

to

Dr. A. C. Chettiar

Foreword

Dr. T. P. Meenakshisundaran

Former Vice-Chancellor,
Madurai University,
Madurai (India).

Cankam Poetry is unique in many ways. It came to us in the 19th century almost as a new discovery. Attempts naturaly have been made to interpret it in terms of later Tamil Poetry. Various researches are showing the absurdity of this approach. Tolkappiyam is an invaluable help, but in many places it remains a conundrum for the reason that it also belongs to a different tradition.

The present thesis on TINAI poetry is therefore valuable in bringing together the necessary materials for an upto date interpretation. Whether we accept the conclusions or not, the materials brought together will help us to arrive at our own conclusions. Dr. Thamizhannal deserves our congratulations.

Madurai
7-8-'76

T. P. MEENAKSHISUNDARAN

Preface

Kalaithanthai **Karumuthu Thiagarajan Chettiar** interviewed me, when I had applied for a lecturer post, in Thiagarajar College, Madurai. "Why do you prefer our college?" was the question for which I replied, "Because of the fact that your college is recognised as a research centre by the Madras University. I wish to do research for Ph. D. If I am given a chance, it will help me to fulfil my aspiration." After a prolonged interview, I was selected for the post, without any strong recommendations. However I kept my word and got the degree after seven years. Now, I pay my homage to that illustrious son of Tamilnadu, with all gratitude.

I had registered for Ph. D., under **Dr. C. Ilakkuvanar** in 962. Then **Dr. A. Chidambaranathan Chettiar** became my supervisor, after he had assumed as the principal of Thiagarajar College. Though my family circumstances and my health were not helpful to me, I completed and submitted my thesis in 1967. I could not forget Dr. A.C. Chettiar who was my perennial source of encouragement at the last stage of my research work. But for his goading I would not have been able to complete my thesis in time. But when I had won the race, my supervisor was no more. I render my heartfelt thanks to my supervisors and will be grateful to them for ever.

Thiru R. Kannan, M. A., Lecturer in English, National College, Thiruchirappalli, helped me a lot in preparing the Thesis in English. Truly, he taught me the English language, by correcting each and every line of my thesis. I remember his help with gratefulness and express my thanks to him.

Prof. KN. Chitsabesan, M.A., my colleague in Thiagarajar College and my P.G.students were very helpful to me at every stage of my thesis writing, typing and verifying. **Dr. M. Sundaram,**M.A., M. Litt., Ph.D., Chief Professor of Tamil, Presidency College, Madras, gave me encouragement throughout the period of my research **Prof. M R. P. Gurusamy,** M. A., M. Litt., Professor

of Tamil, P. S. G. Arts College, Coimbatore, stressed on publishing my thesis whenever he had a chance to meet me. **Dr. S. Venkataraman,** M.A., Ph.D., Lecturer in Tamil, Madurai University, helped me in preparing the index and bibliography. **Thiru. S. Jeyapragasam,** M. A. (Tamil), M.A. (History), Lecturer in History, Madurai University, found out a way through his good friend **Mr. V. Balakrishnan** to bring out this book in an attractive manner. I am grateful to all those mentioned above, and will cherish their help in my memory for ever.

My daughter **PR. Kannammai, B. A.,** and my sons **PR. Solaiyappan,** and **PR. Manivannan** had taken over the arduous work of proof corrections, which is to be mentioned here.

Dr. T. P. Meenakshisundaran, M A., M.O.L., D. Litt., former vice chancellor of Madurai University, was kind enough to give me a 'foreword' in a few words, at the juncture of his departure to Switzerland. **Dr. M. Varadarajan,** M.A., M.O.L., Ph.D., D.Litt., recognised me as a student of Cankam Literature after I had submitted the thesis and got the degree. The present Vice chancellor of Madurai University, **Prof. S.V. Chittibabu,** M.A., B.T., is also giving me the same recognition and encouragement. I owe to them very much and express my sense of gratitude to them.

I should also thank **Dr. M.Shanmugam Pillai,** M.A.,M.Litt., Ph. D., Professor and Head of the Department of Tamil, Madurai University, Madurai, who has solicited his help to publish my thesis and who is encouraging me in my academic career and research activities.

I am thankful to **Dr. A.L. Mudaliar,** former Vice-Chancellor and the syndicate of Madras University who gave me permission (No.Ph. D.,4889 Dated July 1970) to publish my thesis with some corrections suggested by the examiners.

Sadhasivanagar,
Vandiyur, Madurai-20.
30-11-1976.

Rm. Periakaruppan

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INTRODUCTION

"*Ancient of days, existing ere the ancient world*
Whose nature shares the newness of created things"[1]

Thus observes the Tamil Caiva Saint, Māṇickavacakar, about God Almighty. This description is equally applicable to the Tiṇai poetry of Caṅkam Age. It has helped Tamil literature, by its influential character, through the various stages of its development. Even in the modern age, it is the literature which enjoys a pride of place and which is noted for its uniqueness and aesthetic excellence.

Several changes and turns have taken place after the Caṅkam period in the history of the Tamils and Tamil literature. According to the trends and tendencies of each age, Tamil literature has come under various influences in regard to its shape, theme, metre etc. The Tamils came into contact with different peoples, religions and languages. Vedic religion, Jainism, Buddhism, Islam and Christianity are the religions and Sanskrit and English the languages which had their impact on Tamil and made notable changes in the field of Tamil literature.

Apart from the Caṅkam Age, which is under the purview of this study, there are many literary periods in the history of Tamil literature such as The Age of Ethics, The Age of Devotional Hymns, The Age of the Epics, The Age of the Commentaries, The Age of Minor Works, The Age of Prose and The Modern Age.

1. Manickavacakar, Tiruvacakam — Tiruvem pavai 9, Translation by G. U. Pope, p. 108

In each of these ages, a particular kind of literature flourished. Though the tone, taste, theme, form, metrical arrangement, etc., varied from age to age, the influence of Caṅkam poetry did not cease in any of these ages because of its boundless store of poetical conventions.

The purpose and aim of this thesis is to analyse and study Cankam Tinai Poetry in order to bring out the facts that Tinai Poetry was fully developed into a unique literary out-put of Tamil culture and civilization and that it was able to form many basic poetical conventions in regard to literary theme, form and technique.

II

It is the poetical convention of Akathinai not to relate it to a particular place or person by name. Only the general terms of place-names are mentioned according to the landscape in which they are situated and only the common names of the hero or heroine, according to their habitats or to their occupations. All the other characters are mentioned only by general terms such as the maid, the mother, the foster-mother or chaperon, the bard (Pāṉaṉ), the companion of the hero, the bystanders (Kantōr), the charioteer (Pākaṉ) and so on.

The themes of Tinai Poetry consist of emotions and feelings and the consequent physic expressions. They try to capture and preserve the moment of an emotional outburst in a vivid picture, in the love or heroic or philanthropic 'drama' of life. This means they stress and deal more with emotions and feelings than with actual incidents. The social back-ground against which these feelings arise is entirely different from that of today. But, they attach more importance to the natural and geographical back-ground than the historical or social. So, the great gap (social and historical) that has arisen between the remotest past and the very present is not greatly felt by the reader who goes through the Tinai songs. As the primary feelings related to love, war, philanthropy, good habits are not changed by time, the Tinai Poetry

also which mainly deals with these fundamental elements of life, applies to all ages. One popular appreciation about the 'Tirukkural', the ethical treatise in Tamil, is its universality, i. e., it is common to all ages, religions and countries. This fundamental convention is derived from Tinai Poetry which is reflected fully in the 'Tirukkural'.

Tinai Poetry has been very much influenced and developed by Nature - the natural divisions of earth and its fauna and flora. Human life in this visible world with its three fold ultimate aims, Viz., Aram (Virtue), Porul (Wealth) and Inpam (Pleasure) is the be-all and end-all of Tinai poetry. It has given due respect to religion and philosophy. In fact it is not entirely free from superstitions. But the pre-eminent and pre-dominant feature of this poetry is to deal with the ideal and splendid love of this world and to make all other aspects subordinate to this main aim. So, Tinai Poetry may aptly be defined as 'the literature of the people, for the people, and by the people', with due apologies to the late Abraham Lincoln.

Tinai songs lay emphasis mainly on ideals and not on rhetoric. But whenever they found rhetoric helpful to stress and picturise their fancies, they at once sought their help. In Tiṇai Poetry the plot is derived from human life; the imaginative conventions are taken from the fine-arts of those days (such as musical concerts, group-dances, dance-dramas and dramas); the 'expression' is formed after worldly usage and the theme is closely related to the psychology. In regard to the presentation of subject-matter, most of them are dramatic, a few of them are narrative and some others are descriptive with word-pictures and life-like portrayals.

They reveal the poets' minute knowledge of nature, their true experience of life and their correct understanding of psychology. To put it in a nutshell, keen observation and clear expression are the life of Tinai Poetry. In this thesis, while the literary conventions of Tinai Poetry are traced through a systematic study, an attempt is also made to bring forth their structure and fundamental nature. Such methods are followed here as will reveal the beauty and salient features of Caṅkam Poetry in its comprehensive form.

III

We mean by 'Cankam Poetry', the 'Eight Anthologies' and 'The Ten Idylls', which contain 2379 songs on Akam and Puram themes.[1] Tolkāppiyam, the ancient grammatical treatise, in its third part 'Porulatikāram' codifies the poetical conventions of Tinai Poetry in all its varied aspects. A few commentaries of medieval period on this third part of Tolkāppiyam are also extant today. The commentry of Ilampūranar for that part, which is considered to be the first among them, is available in full. The others are by Naccinārkiniyar and Pēraciriyar, whose commentaries are available only for the first five and Ceyyuliyal chapters and the remaining last four chapters of the third part respectively. When compared with the Cankam and its previous age, the period of the commentaries is also very late, with gaps of several centuries and so the commentators found it difficult to deduce and explain the exact meaning of Tolkāppiyam. Often they differ from one another so greatly that to compare them with the original and derive the exact meaning of the author is a very hard task for modern critics.

Some old commentaries for a few Cankam anthologies have been traced. Among them Naccinārkiniyar's commentary on the Ten Idylls and Kalittokai are works of worth. As the classification of Tinai Poetry and colophons under every poem are mostly correct, the author of the present work accepts them as such for the purpose of calculation and analysis of Tinai literature. But, those which clearly seem to be incorrect are pointed out at the appropriate places.

IV

In the critical studies of English literature, there are some works which deal with poetical conventions in general. Matthew Arnold and Saintsbury have given hints about the traditional development of poetry. But it is doubtful if any other critic has described and emphasised 'tradition in literature' so much as

1. Vide Appendix II of this thesis.

T.S. Eliot has done in most of his works[1]. Though his essay 'Tradition and the Individual Talent' looks quite brief, it is comprehensive and remarkable for its definition of the subject. 'Convention and Revolt in Poetry', written by John Livingston Lowes deserves mention here. The idea of 'tradition' they have evaluated is appealing as well to the readers as to the creators of literature. The great sayings such as 'The progress of an artist is a continual self sacrifice' and 'Poetry is, in essence, of convention all compact' go well with Tinai Poetry. If translations of these Tinai songs were made available to modern critics of the western world, they would gain world-wide reputation.

V

About the poetical conventions of Tamil literature, so far only a few essays have been written. P. T. Srinivās Iyengār in his monumental and pioneer work, 'History of the Tamils', has written an essay on 'Literary conventions of the Cankam Age'. It is the only essay the caption, aim and subject of which are on the same lines as this research work.[2]

S. Vaiyāpurippillai in his book 'Tamiḻar Panpātu' has written an essay on 'Literary conventions: characters'. It has been written with special reference to Kamba Rāmāyanam, the great Tamiḻ Epic.[3] T. P. Meenākshisundaranar's essays on 'The theory of poetry in Tolkāppiyam' and 'The theory of Cankam Poetry' deals with the literary tradition of the Cankam Age.[4] We came across an essay on 'Tradition and literary development', in the book 'Muṉpañikkālam' written by Dr. A. Cidambaranathaṉār, which describes briefly the artistic talent of the Tamiḻ poets who developed the existing poetical conventions and changed them

1. Sean Lucy, 'T. S. Eliot and the Idea of Tradition', pp. 28-33.
2. Chapter V, pp. 63-83.
3. PP. 95-106
4. Prof. T. P. Meenakshisundaram sixty first Birthday commemoration Volume, Annamalai University, 1961. pp. 55-69.

according to the needs of their age.[1] The traditional development of prosody is dealt with in the work 'Advanced studies in Tamiḷ Prosody', by the same author. Dr. M. Varadarājaṉār has written a separate Tamiḷ book on 'Literary convention'. It deals with Tamiḷ literature as a whole including Cankam Poetry.[2] His books 'Ōvaccheithy' and 'Mullaittinai' deal respectively with the pālai and mullai Tinai Poetry of the Cankam Age. 'The Tamil concept of Love', written by Dr. V.SP. Mānickam which deals with 'Akam' theme; 'Nature Poetry in Tamil' by Xavier S. Thaninayagam which deals with the poetical conventions of Tinai Poetry in an essay[3] and 'Tolkappiyam in English' by Dr. S. Ilakkuvaṉār which deals elaborately with 'Porulatikāram of Tolkāppiyam' (Porul-Literary Study)[4] may be called the forerunners of my work, to some extent. And all other criticisms of Cankam literature also contain some data or hints about Cankam poetical tradition. The author in this context expresses his heartfelt gratitude to all the great and reputed scholars, who are the predecessors of this work, for their valuable guidance and help. This thesis tries to study the conventional growth of Tinai Poetry in all its varied and basic aspects.

VI

A synopsis of the scope of this research and the methods adopted to trace the literary conventions are given below ;

a. "The Cankam Age is contemporary to the Christian Era or very near to that period". This is the conclusion reached by most scholars.[5]

1. pp. 82-94.
2. pp. 5-20 & 173-204.
3. PP. 33-42,
4, PP. 391-499.
5. S. Vaiyāpurippillai, 'History of Tamil Language and Literature' Madras, P.22.

T. P. Meenākshisundaraṉ, 'A History of Tamil Literature' Annamalai University, 1965. P.17

Dr. M. Rajamānickṉar, 'Tamil-Moli - Ilakkiya varalāru'- 'Canka Kālam' Madras. PP. 43-44.

It is not within the scope of this study to establish this statement. An attempt is made here to make the reader realise the antiquity of Cankam literature.

b. The third chapter, 'Tolkāppiyam and Cankam Poetical Conventions', which reveals the development of Tinai literature during the time of Tolkāppiyar, is of three parts. In the first part it has been established that even before the age of Tolkāppiyar, Tamil language and literature had attained their full growth. In the second part various types of literature, the verse form and its constituent parts and the rhetoric of Tolkāppiyar's Age are analysed. In the third part of this chapter, the poetical conventions of Akam and Puram expounded by Tolkāppiyar are explained with special reference to Cankam poetry.

c. 'Literary conventions in Cankam Poetry' is the fourth chapter in which poetical conventions found in Tinai Poetry of the Cankam Age are analysed, collated and critically studied Tinai-wise. As there is no vast difference between the poetical conventions codified by Tolkāppiyar and the poetical conventions found in Cankam anthologies, the general aspects are discussed in the previous chapter on 'Tolkāppiyam' and the special aspects of Tinai poetry are investigated Tinai-wise in the subsequent chapter on Cankam poetry. The fundamental poetical conventions, some of which have not been dealt with so far, are explained here. The special features are carefully examined in order to disclose the uniqueness of each Tinai. The fundamental and important technicalities of Tinai poetry are also dealt with, at the end of this chapter.

d. In the fifth chapter on 'Origin and Development of Tinai Poetry' the facts, (i) the origin of Tinai songs as folksongs of the common people and as the bardic and dramatic lyric of the concerned bards and actors (Pāṇar and kūttar); (ii) then their development after they had

been followed and refined by poets, as Akam and Puram, are thoroughly explained with suitable and convincing evidences. How far the influence of geographical and climatical conditions of Tamilakam assisted the Tinai songs to form a well-developed literature is also elaborately elucidated.

e. The sixth and final chapter 'Traditional Spirit and Individual Talent' deals with the following critical points: Firstly the resemblance among the Tinai poems due to the traditional spirit of the poets is disclosed. Secondly the poets' individuality, expressed through this traditional poetry, is explained. The Cankam poets have certainly revealed their individual personality, while they are fond of traditional line.

In appendix-I is given the Imagery in Kapilar, a brief study of a great Caṅkam celebrity. It may help to prove convincingly the fact that the Caṅkam poets were not only traditionalists but also individualists, who put their personal stamp in every Tiṇai song they created. In the name of Kapilar there are so many Kuṟiñci songs. Certain critics doubt whether all these were written by Kapilar himself or not. A new attempt is made, through this image study, to clear the doubt mentioned above. As this study may also be adduced as an evidence to prove the cankam poet's individuality, it is appended herewith.

Appendix-II is an index, collected and given by the author. This shows the data of Tiṇai and Kūṟṟu (or the characters and their expressions)according to their classification and the number of poems ascribed to them. The author believes that it will be a great help to the student of Caṅkam Poetry to assess the number, size and structure of each Tiṇai and explore the entire Caṅkam poetry Tiṇai-wise, Kūṟṟu - wise and character - wise.

VII

There are some points already touched upon by earlier scholars, on which new light is thrown by this study. The author

has tried to arrive at some new conclusions and explanations, as stated hereunder:

They are :

It is inferred that the historical references to the Nandas and Mauryas in Caṅkam Poetry, when compared with the poetical conventions of such contexts, will reveal contemporaneity or near contemporaneity to the age of those great Indian dynasties.

The Tamiḻ language had attained its full growth in all its varied aspects even before the time of Tolkāppiyar. The literary conventions he furnishes us in the 'Porul Atikāram' were taken and collated by him from the literature that existed prior to him and Tolkāppiar's deep scholarship of the Tamil language and literature and his extensive knowledge of Sanskrit enabled him to preserve the principles in keeping the unique Tamil tradition. These are the facts arrived at, with the help of suitable evidence found in the Tolkāppiyam itself.

It is pointed out that the first Nūrpā in the chapter on prosody (Ceyyul Iyal) is the chief or head Nūrpā of not only the particular chapter but the great division on Porulatikāram itself. Tolkāppiyar has put it as the central point of his whole work. Thus the systematic and orderly arrangement of divisions, chapters and Nūrpās in Tolkāppiyam is explained.

Tolkāppiyar has laid more emphasis on *single poetical lines* and given the grammatical rules for its constituent parts. In his opinion, the '*single line*' would be constructed and formed as a whole in itself, harmoniously blending with metre and meaning so as to exhibit the elegance of poetical beauty (which is called Nōkku in Tamil literary criticism). It is also pointed out that the '*single line*' is basic and common to the seven literary forms that prevailed in those days.

The seven literary forms prevalent in the days of Tolkāppiyar are described in detail with a new approach.

'Vaṉṉam' and its twenty different types; vaṉappu and its eight types are discussed at length. It is made clear that these apply to the Tinai songs; mention is made that Tolkāppiyar has not referred to any specific rule on Epics.

The apt, traditional explanations regarding worldly usage and dramatic usage, which are referred to by Tolkāppiyar as the basic conventions of Tinai Poetry, are collated and supplied in an order. The fundamental nature of these two usages is analysed in a new outlook.

How the explanations given hitherto for the 974th Nūrpā of Tolkāppiyam contradicts poetic conventions is brought out and a new satisfactory explanation furnished.

P. T. Srinivas Iyengar states that 'vetci' is a primitive stage of war. This view is further attested by the help of the Cankam Tiṉai poems and Tolkāppiyam and it is established that it was at one time an independant type of warfare.

The present view that Vañci, Uliñai and Tumbai are the three stages of one and the same war is proved wrong. *On the other hand, it is expounded for the first time that these are three different and distinct types of warfare.*

It is pointed out that Vākai, Kāñci and Pātan were Tinais associated with war at the beginning and that they were developed to deal with the other matters also such as to excel others in personal life, to think about the transitory nature of this visible world and to sing prayers, blessings and benedictions for the rulers respectively.

Why is it that Purattiṉai is divided into twelve kinds in the middle age, as against Tolkāppiar's sevenfold division? How far is it contrary to tradition? How far has Tolkāppiyar guided posterity adhering to convention? Convincing answers to these queries are attempted. Pōntai, Vēmpu and Ātti are the flowers worn on the head by the three kings and their warriors as a badge to indicate, the side to which they

belonged; Vetci, Vañci, Ulinai and Tumbai are the flowers worn on the head by the kings and warriors to indicate the intention or motive of their warfare. The different purposes of wearing the two kinds of flowers on the head is explained.

'Kuriñci' a part of Five Tinais, has been said to be a Tiṇai about Kaḷavu or clandestine love; this is further elucidated. *Similarly it is established newly that 'Neytal Tiṇai' also deals only with 'Kalavu'.* Much evidence is adduced to clandestine love prevalent in hilly 'Kuriñci' and sea shore 'Neytal', the reason being the nature of these landscapes and the life of the people in these regions. Also the reason for the subtle distinction between 'Kuriñci' and 'Neytal', though both of them deal with the same 'Kalavu' course of love, is discussed.

The reasons for which Tolkāppiyar calls Pālaittinai as 'Common Tinai' (Naṭuvunilaittiṇai) are given and analysed. It is pointed out that 'Mullai' and Marutam' are 'Karpu Tiṇais' related to wedded life. Of these, Mullai brings out the chastity of the heroine and the greatness of married life; Marutam speaks of the hero's contact with the prostitutes and the pleasant, sportful life of the lovers due to the prosperity of the land.

Pālai, Mullai and Marutam are three Tiṇais dealing with three distinct and different types of separation of the hero from the heroine. They deal respectively with separation of the hero to amass wealth; the hero's separation on account of fighting with the enemies and his separation on account of prostitutes. But their respective themes or uripporuls are classified as separation, waiting and lovers' tiffs. Critics, carried away by this classification, often seem to think that these are the three stages of one and the same separation: parting with the heroine is Pālai, and in that separation waiting for the hero's return is Mullai and on the hero's return, the feigned quarrel between the lovers is Marutam (and if the hero does not return in time, the pining of the

lady is Neytal). This is quite contrary to the Cankam tradition of poetry.

In 'separation for wealth' the leave taking aspect, in 'separation for warfare' the waiting of the heroine expecting the successful return of the hero and in 'separation for prostitutes' the feigned quarrel of the heroine with the hero who has just returned from the prostitute-these portions have literary excellence of their own. So, these are denoted by such terms like 'pirital', 'Iruttal and 'ūtal' in regard to their main themes.

In each of the Five Tinais, the five aspects of love (union, separation, waiting, pining and sulkiness) will appear in one form or another; but only one aspect among them should dominate a particular Tinai and so they have been divided and allloted to each Tiṉai, separately.

The basic convention, that there is no interconnection between the five Akattiṉais is pointed out; further it is elucidated that first four Purattinais are also not interlinked, with one another. *Each and every Tinai is a separate entity in itself*, to some extent.

Certain new points regarding many poetic conventions and their conventional growth are dealt with in the individual essays on Five Tinais. Of them, the following deserve mention :

a. The fundamental conventions about clandestine love of Five Tinais : (i) Describing only the heartfelt and mutual love. (ii) Portrayal of love-poems containing ideals, sweetness, tenderness and urbanity. (iii) Love portrayed as purely personal between the hero and the heroine. (iv) *All the 'kalavu' songs point to or aim at ultimate married life.*

b. Pānkaṟ kūṭṭam, has not been portrayed anywhere in the Caṅkam poems as the hero's union with the heroine through the help of his companion. Nacciṉārkiṉiyar's

interpretation (the hero's meeting his companion, after 'union by chance') is quite suited to poetic convention.

c. The maid and the heroine are inseparable in Tiṇai Poetry, and the former is depicted as the reflection of the latter in many places. Though she pleads for the heroine and stands out and alone, assisting the lover in various ways, there are many songs in which she speaks in the place of the heroine. Wherever the expression is found contrary to the tenderness of the heroine, the critics puts it as the maid's speech.

d. 'Union' is the Uripporul of Kuriñci. It is said that the cold and early dewy seasons (Kutir and Muṉpaṉi) and the mid-night are the periods helpful for the lover's union. But in most of the songs, we find that these periods have been very much used only to indicate the dangers of the path traversed by the hero coming to meet the heroine.

e. We find in the four Akattinais Mullai, Kuriñci, Neytal and Marutam the convention of calling very often the hero and the heroine occasionally by the name of the region to which they belong. The respective regions are described as epithets to these names. Even without the description of the land, from a reference to these names, the Tiṇai of the poems can be known. For instance the names such as 'Peruṅkal Nātaṉ' and Verpaṉ reffering to the hero, are Kuriñci; 'Puravu Ani Nātaṉ' and 'Kaṉkelu Natan' are Mullai; 'Cerpaṉ' and 'Turaivaṉ' are Neytal; 'Ūraṉ' and 'Makilnaṉ' are Marutam.

In the Pālaittiṇai, the hero is referred to not by the land but by verbal nouns such as 'Suraṉ Irantōr' and 'Kātu Irantōr' or by specific names such as 'Viṭalai' and 'Meeli'.

f. The theme of union is predominant in the 'Kalavu Tiṇais' which depict the separated and premarried states of the hero and the heroine. In the 'Karpu Tiṇais' dealing with

the wedded life of the hero and the heroine, we find a preponderance of separation themes. When separated, the long for union and when united, the desire for separation arises. This is very much connected with the psychology of the lovers and also adds quite a lot of piquancy to the literature.

g. It is pointed out that in 'Neytaltiṇai', the Tiṇai name 'Neytal' is used in some way or other in several poems. Similarly in 'Mullaittinai', the name 'Mullai' is very often used. This establishes that poets evidently showed that they were writing in the conventional manner.

h. In some poems, the lover of the Neytal heroine seems to belong to the Marutam region. It is also pointed out in Neytal Tiṇai, other aspects or uripporuls get mixed up more than Kuriñci.

i. In the sea shore region of Neytal, union by day is predominant. The time when the hero leaves after sporting in the groves of the sea shore is sunset (Erpātu). Hence this increases the feeling of pining in the heroine's heart.

j. Mention is made of the fact that seasons are not described in many of Neytal and Marutam poems. This seems to be in accordance with the Tolkappiyam. Only in Neytal, the season and the hour attributed to Kuriñci are mixed up in a few places.

k. We see in the Neytal Poems also reflections as a result of the proximity of the Neytal and Marutam regions. The Neytal occupation, manufacture of salt, is compared to agriculture which is characteristic of Marutam.

Contrary to Tolkāppiyar's codification, in Tiṇai poetry, Neytal and Marutam regions are mixed in a few Neytal poems; Mullai and Kuriñci regions are mixed in a few Mullai poems and Neytal, Mullai and Kuruñci regions are mixed in a few Marutam poems, Thus 'Tinai Mayakkam' - intermingling of regions - which should not occur in Akam poems, according to Tolkāppiyar, began to take

place after his period. This is pointed out, with suitable evidence from Cañkam poetry.

l. While all other Tinai's deal only with love, Pālaittinai in its theme touches and lay, stress upon prosperous life after accumulating wealth and maternal love.

m. Only the Pālai, not at all deemed as a distinct land, is described mostly by the Cankam poets. *Not only in Pālai Tinai but also in all the different Tinais, poets have fondly portrayed misery with a tragic note more than joy and pleasure.*

n. The close association between the Mullai Tinai's theme, namely 'waiting for the hero' and its relevant puram theme Vañci namely 'separation of the hero on account of going to war is clearly indicated. Perhaps Tolkāppiyar gave prominence to Mullai i.e., whenever he happens to enumerate them he puts Mullai at first mainly because of this close connection between Akam and Puram in the Mullai theme, the like of which cannot be found in any other Tinai.

It is also pointed out that the mingling of Puram details in Akam is a minimum in Mullai and a maximum in Palai.

o. The similarities and differences between Mullai and Pālai Tinai's are brought out in order to disclose their traditional development. The path described in Pālai songs and the path depicted in Mullai songs are almost of the same region; what is Pālai track during summer becomes Mullai track during the monsoon season. Pālai, owing to its arid nature, has been described as the path of departure, and because of its pleasant nature, the Mullai has been depicted as the path of return. These facts have been well brought out with suitable examples. This shows clearly how intimately Tiṇai Poetry is concerned with the land and season.

p. The heroine giving birth to a child is a significant reason for the hero's intimacy with prostitutes.

Poets have also fancifully depicted that the children help to stop the hero from going to the prostitutes and end the feigned quarrel between the lovers.

q. The imaginative literary conventions adopted by the Tamil poets to portray the Marutam theme, viz., going to prostitutes without tresspassing the bounds of righteousness.

r. The fundamental conventions of purattinai are prayer, benediction, eulogy and elegy. Some imaginative types or modes of benediction are supplied in order to show how one and the same idea can be depicted in many ways.

s. In the 'Ārruppatai' (Guide Song), different aspects or Turais of Purattinai are grouped together. We see here an integration of various minor aspects into a major or important theme. This development may be felt in the Akattinai poems also.

t. The facts, that the Uḷḷurai (implied simile) and Iraicci (implied sense of love) are of different kinds and that the structure and the use of Iraicci which is based on the love of the universal beings, are most aptly explained.

The Tinai poems passed from the bards to the poets. They have developed by the help of the folksongs of the common people. Also, these Tiṇai poems derived many conventions from 'Kūttu', a type of dance-drama prevalent in those days.

With a detailed analysis of the geographical configuration of Tamilakam it is pointed out that Kurñci, Mullai, Marutam and Neytal had their growth and developed into separate entities even before the Caṅkam Age.

There was gradual and distinct development in people's living, food habits, occupation, music, spoken language or dialects etc., In fact Tamil civilization is the ultimate blend of the growth of these four characteristics of separate regions. The Tinai songs also were subject to this isolated growth at the beginning. But later on these four regions began to integrate with one another. We see the impact of the integration of landscapes on these Tinai poems.

Only after the proper codification of Akam poems were the conventions of Puram poems codified.

It is established that the same poets who faithfully adhered to convention were also eager to express their individual talents. They respected and venerated literary tradition and at the very same time, they unreservedly offered themselves for the creation of literary works of art. It is indicated that the Caṅkam poets disclosed their anxiety to develop change and revolt against the poetic conventions that existed before their period.

The following findings are also pointed out: (i) Though Kurinci and Neytal deal with 'Kalavu', the 'Veri' dance is described only in Kuriñci. Kaikkilai is closely related to Kuriñci and Peruntiṇai to Neytal. (ii) The cutting down of the 'Kāval Maram' which is not mentioned by Tolkappiyar, is mentioned in Caṅkam poems. A few other Conventions in regard to the techniques are also pointed out.

Cankam Poetry has its origin and development in the life and civilization of the Tamil people. And again it has helped to preserve the unbroken continuity of Tamil culture through various centuries. So, the study of Caṅkam Poetry becomes the study of Tamil culture to some extent.

Tinai Poetry possesses a tradition of its own and it is unique. This literature deserves to be placed on a par with other world literatures. It is known for its imaginative range variety and grandeur. In it, we find the full flowering of Tamil poetic genius. It has stood the ravages of time. The author of this project has attempted to provide a reasonably comprehensive insight into the conventions of Cankam poetry.

II

THE GREAT CAṄKAM TRADITION

The continuity of Indian life', historians say, 'is the supreme gift of the Himalayas'. The consistent living spirit of the unique Tamil culture, through two thousand years and more so far, is thus, the great gift of the Cankam literature.

According to the historians of India, the social structure of India was preserved by the protective wall of the Himalayan range by preventing the easy movements of the foreigners into this land of glory[1]. The Caṅkam classics, in a like manner, have preserved the uniqueness of Tamil culture from the dim distant past, through all stages of its development.

The richness and potentiality of Tamil language and literature are so great, that they have nourished and nurtured the conventional spirit and the conservative mental outlook among the Tamils and Tamil poets. The Caṅkam poetry is so 'stylised and conventionalised' to stand through all the ages, against so many influences that came on its way. All criticisms, ancient as well as modern were tried, only to attribute some new qualities to it. Of the Caṅkam poetry, the richness of language and the reality of imagination are so high, and the theme of poetry and the mode of expression are so powerful to enthrall all the poets of the later age either to follow its footprints without any hesitation or to adjust themselves to that great tradition, somehow. To put it in a nutshell, new languages, religions and cultures have come and spread

1. K. M. Panikkar, A survey of Indian History, pp. 1–2.

over this land at several times and in several ways, but the traditional 'Caṅkam spirit' is kept alive in the history of Tamil literature upto the present century.

If we consider the entire Tamil literature as an organic whole, the life blood of it, is Caṅkam poetical convention. And it is also true to say, the Caṅkam literature is the 'Himalayas' of the great and ancient 'land of Tamil poetry'.

Indigenous Origin

Only a few of that immense literature of Caṅkam age, are left and saved for us, from the great deluges of the early age and from the jealous hands of time, down the centuries. The anthological character of the Caṅkam classics, shows us that several hundreds of poems might have been excluded from these anthologies, because of the strict rules of poetical conventions and the high standard of the works of the era.

Caṅkam literature has sent its roots in the Tamil soil, in the southern-most part of peninsular India. If we begin to trace the literary history of Tamil, through the various ages of its development, and focus our attention towards its antiquity, century after century, we would certainly find that the foreign words and elements, literary and religious, are gradually dwindling in number.

We see in the later centuries, the impact and sway of foreign influences becoming greater and greater. So the logical conclusion, we reach is, that the preceding centuries, should have kept in possession the language and literature, uninfluenced by foreign elements. It will be apt to mention here, as Xavier S.Thaṉināyagam puts it, "These poems, however, do not belong to a Golden or Augustan Age of Tamil literature, as has been supposed"[1]. But we shall satisfy ourselves that these poems indicate the last stage of that Golden Age, but not the fall of it.

Tamil is the only language among the most cultivated in India that has not yielded its ground to Sanskrit influence as much as other Indian languages. In South India, according to Dr. Caldwell and others, all other Dravidian languages were not

1. Nature Poetry in Tamil, Introduction, P.X.

able to stand against that invasion of Sanskrit influence, but Tamil alone stood pure against that powerful sway.[1] "But even then", K.N. Sivaraja Pillai says, "it did not fail to spread a some what thick scoria of religious colour over the whole face of Tamilian life and spiritual outlook."[2] Eventhough, in Caṅkam literature there is the possibility to sieve out the foreign elements from the national elements without any damage to the latter. In the later times these two elements got mixed up very closely; but only in the realm of religion, the two are so inextricably interwoven that they cannot be separated.

It is very important to take note of the fact that the great gifts of that ancient language, have grown up undisturbed by any other foreign language or culture, till they reached a high stage of development. So, all foreign influences of the later age were not able to alter the inner spirit of that great tradition but have only tried to change the colour and costumes to some extent i,e., outward aspects only.

Cultural Heritage

In India, there are so many cultures, regional and religious, which form a complex whole. T.S. Eliot is of opinion that, "every culture should have its own boundaries and it is also natural that it should influence and be influenced by other cultures outside these boundaries. A group of such inter-dependent cultures to form together a larger culture, while remaining themselves unique, is also possible. According to him, it is true to speak of French culture while there is a large European culture in which French culture forms one part of a complex whole. He believes that such a diversity within unity can be an excellent thing for culture, as the tensions and differences between the various parts can be mutually stimulating".[3]

The definition mentioned above, is very apt and true, especially in the case of Indian culture. India, as a vast and great

1. A Comparative Grammar of the Dravidian family of languages, pp.45-48.
2. The Chronology of Tamils, Chapter I.
3. Cf; Sean Lucy, T.S. Eliot and the Idea of Tradition, p. 5.

country, a sub-continent, has so many varied cultures. The fabric of Indian cultural tradition is inextricably woven by the two age long threads, Dravidian and Aryan. In the Southern corner of India we find the Pre - Aryan or Tamil culture preserved with its uniqueness from ancient times, while all other cultures faded away or gave place to be absorbed into that common one, because of their inability and unhealthy traditions.

The excavations made in the Indus valley, showed that the Dravidian civilizations is a very ancient one and it has also been undoubtedly proved that the culture that it discloses is essentially urban, that which is pre-Aryan while the vedic Aryan's were pastoral".[1]

The Cankam classics, which are helpful to establish the antiquity of Tamil culture and attributed to the second century A. D. and before, were discovered only in the latter half of the 19th century and afterwards, and saw the light of day for the first time.

There are only limited evidences, such as the relics and remains of the lost civilization, helpful to establish Tamil culture in its comprehensive and correct image. No other important historical materials are there, to testify to the excellence of the Cankam tradition. Excavations are being made but in a very small scale; relics and remains found here and there are not adequate; inscriptions and copper plates are of later origin. To have a full view of the social, political and economical status of the ancient age is possible only through an insight into the faithful portrait of Cankam poetry. Recently, in Kāverippūmpaṭṭiṉam, a village in Tanjōre district in the east-coast which was a great port in the Cankam age, excavations were made and some parts of that ancient city were unearthed. They show, in miniature, the glorious life of that ancient city; but a vivid picture of that city, in its full comprehensive and beautiful set up is possible only through literature, such as 'Paṭṭiṉappālai' (The 'Pālai' song of Paṭṭiṉam or port-city) and Cilappatikāram.[2] One of the most earliest cultures of the world would have been forgotten thoroughly if we were not able to get these Caṅkam works, for they are the

1. K M. Panikkar, A Survey of Indian History, pp.1-2.
2. Ten Idylls, 7th Idyll; Cilampu: 5th Kāthai.

only great historical monuments, to disclose the hoary antiquity of Tamil culture. This characteristic cultural heritage of the Tamil is established not only by the internal evidences in Tamil literature but also with the help of some external evidences that can be found in Sanskrit literature, the accounts of foreign travellers and some other historical references.

Some Historical References in Cankam Poetry

The historical references to India and Tamilakam found in Caṅkam Literature very much concur with the details given in the historical works. This close resemblance confirms and indicates the antiquity of Caṅkam Literature. These historical data, it may be noted, reinforce the themes dealt with in the 'Tiṇai' verses. When looked at from the point of view of the conventions of 'Tiṇai' verse, these are not fancied incidents or situations but they only deal with actual incidents in a realistic way. Hence it is not impossible to deduce the period of composition of these verses.

The Nandas and Pataliputra

Of the great rulers of India at the beginning of Indian History, the Nandās are worth special mention. Before the invasion of Alexander the great, King Bimbisara and his son Ajāta Satru (B. C. 525-475) ruled over the Magadha Kingdom, with Pāṭaliputrā as their capital. Ajatasatru is reputed to have erected that great city, which was situated on the banks of the river 'sōn', very near its confluence with the Ganges. This continued to be a glorious metropolis for over a thousand years, from 5th Century B. C. to 5th Century A. D. After Ajatasatru, the Nandās, ruled with Pāṭaliputrā as their Capital. These Nandās possessed great wealth. We get specific references about the Nandās and Pātaliputrā, their Capital city, in Cankam Literature.

Poet Māmūlaṉār, in an Akam verse movingly depicts the scene of a maid consoling and comforting her lady who is pining in separation of her hero: "Owing to the lover's departure the heroine is emaciated so much that even the bangles drop down from her thinning hands. If only hero hears the news of her love-sickness, loneliness, and

consequent sufferings, he will prefer at once to return to her, rather than to attain the immense riches of Nandās; he will never prolong his stay there"[1]. The same poet alludes to the Nandās and to the city of Pāṭaliputrā in another Akam verse. That is about a heroine who tells her maid about the separated lover. She tries to guess or puzzle out, as to what object might have allured him more than herself and took him a great distance beyond the Vēṅkaṭā hills. "Is it perhaps the great treasure, acquired by the Nandās, very famous for their military conquests and which was later on swept away by the Ganges?", she says[2]. Thus we find references to the Nandās, their great wealth and Pāṭaliputrā which was their capital. We learn, therefore, that these historical facts like the wealth hoarded by the Nandās and how it was swept away by the floods of Ganges etc., have assisted the imagination of the poet. Also it is beyond doubt that these verses came to be written at a time, when the contemporary people were quite familiar with the fabulous wealth of the Nandās.

Poet Paṭumarattu Mōsikiraṉār, in 'Kuṟuntokai', makes a mention of Pāṭaliputrā[3] and this has been well pointed out by S. Vaiyāpuri Pillai.[4] In that verse, a bard ('Pāṇaṉ') tells the heroine of the return of her lover, The heroine accosts the bard, as follows: "O bard, did you yourself see with your own eyes, my lord returning? Or did you just hear from those who saw that? If you hear so, from whom did you hear? I wish to know the truth. Hence tell clearly. And you shall receive as gift the great Pāṭaliputrā which stands in the banks of the river Sōn in which white-tusked elephants delighted by sport".

This verse deserves to be compared with those of Māmūlaṉār. Since this poet does not allude to the fact, how the treasure of the Nandās was swept away by the Ganges waters and only says, "Pāṭaliputrā, with an abundance of gold", we may infer that the latter poet may belong to an earlier period.

1. Akam. 251.
2. Akam. 265.
3. Kuru. 75.
4. Ilakkiya Deepam, pp. 108—116.

We find that the mighty cities of ancient times which were the Capitals of great monarchs, have been depicted as an immense wealth, much coveted by all. For this many instances may be cited:

"I shall never part from the heroine, even if I were to get the Kāvirippūmpaṭṭiṉam of limitless fame".[1]

"The hero, gone to acquire wealth, shall never remain separated, even if he were to receive the 'Urantai' city."[2]

Thus it was one of the poetical conventions in Tiṇai songs. Such fancies are possible only when these cities were at the height of their fame. But to think that these poets sing that the hero will never stay back, even if he gets the cities which were famous at one time and now destroyed is quite contrary to reality and the conventions of Tinai songs.

The various historical details found in Caṅkam Poetry have been proved correct by the findings of later-day historians. Lt. Col. Waddell by means of his archaeological tests, was able to excavate ancient Pāṭaliputrā and, in 1892, published the results of his researches, in this regard. He is of the opinion that ancient Pātaliputrā was situated at the site of modern 'Pāṭṇā'. Falling in line with this statement, V.A. Smith, the well-known Professor of Indian History observes as follows: Pāṭaliputrā, the imperial capital, which had been "founded in the fifth century B.C., stood in the tongue of land formed by the confluence of the Sōn with the Ganges, on the northern bank of the former, and a few miles distant from the latter."[3]

Thus the results obtained from archaeological researches, to a great extent, agree with the details, like, that this city was on the banks of the river 'Sōn' and it was also near to the Ganges.[4] Also quite in keeping with the mention in Tamil works that the Nandās owned vast riches, it is found that one of the Nandās was called

1, Pattina. L. 228.
2. Akam. 237.
3. Vincent A. Smith, The Early History of India, pp. 127-128.
4. Kuṟu. 75; Akam. 265.

"Mahā Padma Nandā". 'Padma' definitely refers to the great treasure, namely, 'Padma Nidhi'.

Allusions to the Mauryas

The rock-edicts of King Asōkā are found in the villages Siddapuri and Errakuti in Mysore state. From this, we learn that Asōkā's reign spread upto certain portions of South India. He mentions, in his rock-edicts the Cērā, Cōlā, Pāṇṭiyā and Satyaputrās of South India as his friendly kings.[1] Asōkā renounced warfare after his conquest of Kalingā. So the person who actually conquerred upto Mysore district, so as to enable Asōkā to rule upto this portion, ought to be his father. The Tibetan historian, Taranath states that Asōkā's father, king Bindusara (B.C. 301-273) conquerred South India.

In four songs of Caṅkam Literature, the Mauryā invasion of the South is described: as to how the Mauryas came down South with the intention of conquering the Southern kingdoms; how they had to beat out a path over the hilly region through which they passed and how they drove their big chariots through that path etc. The above mentioned poet Māmūlaṉār himself refers to these in two of his verses. He says that the Mauryās, with the help of the 'Vatukās' (the modern Andrās) and with their intention to capture the Southern States, broke down the sky high mountains and carved out a path for their big chariots and through this road, the hero went after his separation from lady-love.[2] Again he states in this way about the chariots that rolled on the roads laid on the mountains.[3] The same idea is referred to in Puranāṉūru[4] and in Akanaṉūru[5] by other poets.

Poet Māmūlaṉār, who mentions about the Nandās, refers to the Mauryās as 'Vamba Mōriyar'.[6] Tolkāppiyam gives 'Incon-

1. Nos. 2 and 13 of the rock-edicts.
2. Akam. 281
3. Akam. 251
4. Puram. 175.
5. Akam. 69
6. Akam. 251

stant' as the meaning of 'Vamba'[1]; but in Caṅkam Literature this word, 'Vamba', has been used in many places in the sense of 'new'.[2] If Māmūlaṉār treated the Mauryās as a new race and applied the epithet 'Vamba', in that sense to them, then we may conclude that he belonged to the period of the Mauryas.

Thus we are in a position to assess the antiquity of the literature of the Caṅkam Age, though we are not able to fix the exact date. It is the good fortune of not only the Tamil race but also of the entire world, that such an excellent literature still survives and is not lost altogether. If we attempt to analyse, understand and appreciate the salient features of such an eminent literature, its development according to its conventions and other excellences, only then we may pride ourselves to be familiar with the noble message of Tamil culture and civilization.

1, Tol. 810

2. Puram. 3, 325, 345, Kuru. 66

III

TOLKĀPPIYAM AND CAṄKAM POETICAL CONVENTIONS

PART I

THE SOURCES OF TOLKĀPPIYAM

Tolkāppiyam is a monumental work which contains one thousand six hundered and ten Nūrpās which lay down well-defined grammatical rules. It has a highly meaningful construction as a whole and a systematic approach to everything it deals with.

Anyone who reads this work will definitely agree with the view that for such a book to be written, the language must have been fully developed and perfected with the output of multitudinous works of literature and grammar.

'Literary conventions', however great and important they may be, do not become conventions just at the time of their origin itself; they become and deserve that name, only when they are strictly adhered to by posterity. The remarks of John Livingston Lowes may be correlated here :

"In one sense, conventions are not born at all. For whatever their ancestry, they never come into being as conventions. It is only when they are taken up through acceptance into usage that they acquire conventionality... the heroic couplets did not thereby spring into existence as a convention. It become that later, when other poets, following Chaucer, looked upon it and saw that it was good and wore it threadbare".[1]

1. Convention and Revolt in Poetry, p.33

Tolkāppiyar himself points out that the literary conventions, he has codified, are only conventions that have been followed and practised by many poets in most verses. This is being ascertained by his following statements :

"As to analyse that which is in most common vogue in verses"[1]; "Literary conventions, followed by majority of verses"[2]; "The verses composed by the great, adhere to the traditions of the time"[3] and "In the verse-form, there should be no contradiction from conventionality"[4]. Since he gives these conventions as literary principles and rules, we must not leap to the wrong conclusion that he himself invented them. There must have been - and there had been - a great literary tradition, which flourished before and at the time of Tolkāppiyar. Also the statement, "creation must precede criticism, since the critic does not invent rules, only infers them from practice"[5], suggests this.

I wish to present below the internal evidences gathered from Tolkāppiyam itself in order to establish that (i) the Tamil language had attained its full growth in all its varied aspects even before the time of Tolkāppiyar, (ii) the literary conventions he furnishes us in the Porul Atikāram, were taken and collated by him from the Tamil literature that existed prior to him and that (iii) the literary conventions he deals with, have all been based on the civilization of the people of ancient Tamilakam.

I

Spoken and Literary Usages of Language

Tamil had been divided into two categories, namely Spoken and Literary usage, even from the Pre-Tolkāppiyar period. Certain people say "The spoken usage, and the literary usage of

1. Tol. 949
2. Tol. 999
3. Tol. 1163
4. Tol. 1590
5. Omand, "The English Metrists," p. l; cf, Dr. A. C. Chettiar, 'Advanced Studies in Tamil Prosody, p. 5.

Tamil had never been one and the same".[1] Dr. Caldwell opines that there is considerable difference between the spoken and written usage and that even in the ancient days there had heen the 'Centamil', the standard Tamil language, vastly different from the spoken language as at present and this alone will testify to the antiquity of this language.[2] Constantine Joseph Beschi has written two separate grammar works in Latin on the spoken and literary usages of Tamil language.

Poet Paṉampāraṉār, who composed the Prefatory verse for Tolkāppiyam says, "Tamil language is in common currency in the land that lies between the two boundaries, viz., Vēṅkaṭā hills in the north and cape Comorin in the South. Having as basis, this spoken and literary usage of the Tamils, Tolkāppiyar had composed his work".

There are similarities and differences between these two types of usages. In Tolkāppiyar's time, only similarities were more. Therefore his grammar rules to a large extent apply equally to both the usages. In certain places, when they do not agree with each other, he very clearly distinguishes them. He refers to, in many places, the literary usage as 'Ceyyuḷ maruṅku'[3] and the spoken usage as 'Valangial maruṅku'[4]. These distinct expressions of Tolkāppiyar suggest that the language has two phases, ('Marunku' means phase) namely the spoken and literary usage and that the language attains its perfection, when the two have harmonious growth.

Spoken usage:

"It is not faulty to say in the spoken usage........";[5] "the use of plural forms, 'Avar', 'Iver' (to denote a person or a thing in, speech) are employed to denote respect in the spoken usage

1. V. G. Suryanarayana Sastiriar, History of the Tamil Language, p. 29.
2. A comparative grammar of the Dravidian family of languages, p. 81.
3. Tol. 237, 258, 305.
4. Tol. 22, 588.
5. Tol. 505.

according to speech convention; but they are not in accordance with the rules of grammar[1]." Thus Tolkāppiyar distinguishes the spoken usage in several places.

"We are to understand the spoken usage of the language from the place where it fits,"[2] "from the proper place, where such a usage is to be found"[3] and "from such places where it is in usage[4]", writes Tolkāppiyar. Such usage he says, is associated with reality[5] and it shows us that there is some scope for fancy in the literary usage. Since the spoken language is often changed by people and since this change goes on endlessly, he calls it "Maruviṉ Pāttiya" or "the way of usage in which change takes place incessantly"[6].

Slang terms, very much deformed and faulty, are not accepted by Tolkāppiyar as they are twisted out of ignorance. Whenever Tolkāppiyar refers to the Spoken language, he clearly explains it as "that usage which is employed by the people of the world, with a certain quality of perfection"[7] and "the perfect usage which ha so grown that all can well understand" [8]. So we know that he accepted as the spoken language that perfect usage which has gots established in the common speech, and that which has been accepted by the great and that which has become very meaningful to all by its steady development. He did not accept the slang terms that could not reach such a level of perfection. Tolkāppiyar himself elucidates this: "A usage starts from the learned, as the occurrance of world events depend on them".[9]

From this, we should not think that he completely neglected the Spoken usage. His view had been that we must accept according to the times, without protest, usages that are acceptable to all

1. Tol. 510.
2. Tol. 246.
3. Tol. 270.
4. Tol. 312.
5. Tol. 171.
6. Tol. 172, 482.
7. Tol. 588.
8. Tol. 160.
9. Tol. 1592.

in the sense, the usages that are fully grown and understandable to all. Tolkāppiyar realised that language was a perennial river flowing to its fullness with the waters of usage. Hence he was eager to keep the two embankments-the spoken and literary usages-solid and sturdy. Towards the close of the 'Eluttātikāram'', he conveys his own as well as the opinions of other grammarians, as follows: "Apart from the words mentioned so far, there may be words which get changed in literary usage and those which are modified and deformed by spoken usage. If they are contrary to the grammatical rules given above, then we must know its usage in the spoken language and set up our grammar principles in conformity to the spoken language"[1]. Also his statements, "If they had got established in the spoken language, even if they appear contrary to older conventions they will not be rejected by persons acquainted with the nature of language"[2] and "any word that had been in usage for a long time cannot be deleted from the language",[3] will bring out clearly, how much he respected the spoken usage.

Literary Usage

Literary usage is that which is adopted and practised by the erudite poets who are pre-eminently skilled in the use of the verse form, diction and themes. Hence he praises this as, 'the usage of the skilled'[4] and 'the poets usage.'[5] The literary usage of language occasionally differs from the general principles applīcable to the spoken language. Tolkāppiyar himself has clearly drawn the distinction between the two. He says, at such places, 'this is not the spoken usage; this happens only in the literary usage'[6]. "it is exclusively of the literary usage, to happen like this"[7]; "modification of such and such words happen only in the

1. Tol. 483.
2. Tol. 1568.
3. Tol. 935.
4. Tol. 1268.
5. Tol. 1355.
6. Tol. 501
7 Tol. 208.

literary usage"[1] and "certain rules of syntax can be seen only in the literary usage"[2].

Tolkāppiyar has laid down separate rules of grammar, in the two great preceding divisions on orthography and morphology The third division exclusively deals with literary usage. But, even in those previous two divisions, certain grammatical rules are specifically allotted to the Literary usage. There, he deals with some usages of language which are directly or indirectly helpful to the literature, as following:

(i) The duration of the alphabetical sound[3] (ii) the shortened i (iii) the shortened u[4] (iv) the vocabulary employed in the literary usage[5] (v) 'the literary mutation' (Ceyyul Vikāram) which takes place while poets modify certain words in a verse, according to the form and rhythm of the verse[6] and (vi) the methods by thich the meaning can be derived by shifting the words from one place to another in a verse[7]. The grammar-rules of Tiṇai poetry such as 'Ārruppatai' are specifically mentioned by Tolkāppiyar in those preceding chapters.[8]

Tolkāppiyar anticipates and answers the question, 'why should there be certain word-usages and syntax-forms exclusive to the verse?' In verse, the parts are ordered into syllables and feet and they are metrically arranged with rhythm. Hence the deformations and mutations of certain words, says Tolkāppiyar. We learn this from the following statements of Tolkappiyar: "These happen in the well-knit phraseology of verse-composition"[9] and "They are seen in the phrases of verses"[10].

1. Tol. 51, 213, 288 etc.
2. Tol. 534.
3. Tol. 3-7
4. Tol. 34-37.
5. Tol. 880-885
6. Tol. 886.
7. Tol. 887-892
8. Tol. 681, 682 and 945.
9. Tol. 213.
10. Tol. 481.

We understand that the literary usage is as ancient as the spoken usage in the Tamil language, from the Tolkāppiyam statements such as "It belongs to the literary usage, in vogue, from the remote past".[1]

Tolkāppiyar's Profound Knowledge of Tamil

The fact that Tolkāppiyar, who defined these two usages of language, who never forgot that the growth of a language and Literature is in accordance with the changing times and laid down the rules of grammar māking allowance to such changes, was a great scholar, a profound linguist and an excellent literary critic is indicated in many places of his work.

In Tamil, only two two-letter words are there ending with the letter 'cu' (சு) [2], only one two-letter word is there ending with 'pu' (பு)[3]; only four words are there in Tamil, ending with 'v' (வ்)[4] and there are only nine words which belong to the neuter gender with 'n' (ண்) at the end which will not change place with 'm' (ம்) [5]. Thus Tolkāppiyar has calculated and listed such rare words.

In a like manner, he observes in the chapter on prosody that there are five kinds of lines in verse form and 625 types of them [6] and the rhyme-schemes are of 13708 kinds.[7] Such calculations and statistics, he gives are indeed admirable. It is therefore, abundantly clear that he attempted to treat the rules of grammar and literary conventions with a scientific approach.

Further, he lists the different types of Tinai-verses and their subdivīsions. He lays down rules of composition, as to who must be the speakers and the listeners in such verses. He also calculates such contexts according to the speakers and totals them. These instances proclaim the literary scholarship of Tolkāppiyar.

1. Tol. 237.
2. Tol. 75.
3. Tol. 76.
4. Tol. 81.
5. Tol. 82.
6. Tol. 1307.
7. Tol. 1358,

In the chapter on similes, he mentions that the total number of the component parts of a simile like, "as, like, such as," etc., (Pōla, Puraiya, Oppa, Aṉṉa, etc.) are 36. He distinguishes them in groups as some are used to compare actions and some to compare physical form and so on. Such instances of his classification firstly reveal the vast growth of Tamil literature and next they establish the scholarship of Tolkāppiyar who possessed a deep knowledge of the multifarious aspects of Tamil literature.

He enumerates the names of the young ones, the masculine and feminine for animals, birds etc., traditionally used from ancient times in Tamil. Again he gives the lexical traditions of the parts of flora. No one will deny that these definitions of some words regarding the fauna and flora, according to their traditional usage. by Tolkāppiyar in the chapter on 'Lexical Tradition', prove not only the development of the language but also his scholarship.

However we note that he knew full well that language and literature are not to be judged by a single individual and that they do not come to a standstill at a particular period of time. He only states that having his rules as basis, we have to think and frame the rules for the new ones[1]. If there are usages, not mentioned by him and known to others, "Derive the rules falling in line with the rules already defined", he says.[2] Because usages of the language are unlimited, he asks us to faithfully follow his rules; respect and preserve what he had laid down and then, we must try to understand the other things not mentioned in his work.[3] His desire had been that the grammar teachers must guide the students to clearly discriminate and distinguish between the spoken and literary usages without contradiction to the rules of grammar.[4] If certain developments regarding prosody appear faulty in contradiction to the well-defined grammar based on the correct usage, he tells that it is the duty of the wise to derive the

1. Tol. 405
2. Tol. 602, 780, 781.
3. Tol 879.
4. Tol. 946.

rules themselves, not conflicting with his observations.[1]. In this connection, John Livingston Lowes writes, "The new comes and takes its place beside the old, and we welcome it. But it is not wise to give up too soon the old for dead"[2]. Also T.S. Eliot opines, "The existing order is complete before the new work arrives; for order to persist after the supervention of novelty, the whole existing order must be, if ever so slightly, altered; and so the relations, proportions, values of each work of art towards the whole are readjusted; and this is conformity between the old and the new"[3]. These opinions of J.L. Lowes and T.S. Eliot regarding the growth of a literature, reflect Tolkāppiyar's opinions-especially in his analysis of grammar on language and literature. Hence we put trust in his rules and definitions, which closely follow the tradition and which have stood the test of time.

Emphasis of the conventions

The Tamil word 'Marapu' refers to that which is practised for a very long time. Tolkāppiyar uses this word in the sense of grammar[4] and so we learn that he based most of his grammatical rules on these age-long conventions. He also uses this word to mean 'the properties of words' and 'the nature of the language'[5]. There are also places where this word directly refers to literary and imaginative conventions[6].

Tolkāppiyar has entitled the first two chapters in the first division of his work as 'Nūṉ Marapu' and 'Moli Marapu'. The final chapter which deals with the traditions in word usage is entitled 'Marapiyal'. We find from these that he regarded the alphabetical order and word formations as the fundamental conventions of a language.

He explains conventions as those which are repeated again and again both in the spoken and literary usages, finally get

1. Tol. 1499.
2. Convention and Revolt in poetry, p. 70.
3. T.S. Eliot, Selected Essays, p. 15.
4. Tol. 417.
5. Tol. 143, 372.
6. Tol. 991, 1159.

established and are followed by successive generations.[1] He points to their antiquity saying, "These are in vogue, being applied very much from the remotest past"[2].

This convention is basically originating from one traditional usage; but at the same time it begets some subsidiary conventions; then they mingle with and multiply into many more[3]. This view of Tolkāppiyar can be compared with following modern view: "Conventions beget conventions, to be sure, and their ramifications and permutations are endless". [4] Again Tolkāppiyar says, "Verse never swerves from its original conventionality; when it changes, the meaning will be misunderstood and it becomes extinct." [5] This reserves to be compared with, "And poetry becomes original by breaking with tradition at its peril".[6] Thus the opinions of the present day critics regarding conventions have been anticipated and laid down by Tolkāppiyar, in a natural manner even in those ancient days.

II

Predecessors of Tolkāppiyar:

We observed, so far, how the two usages of the language and ancient conventions had been the sources of Tolkāppiyam. Hereafter we shall note of the fact that there were many grammarians, creative writers critics and artists prior to the time of Tolkāppiyar. He also implicitly states that he had only codified the conventions of language and literature, created interpreted by them.

Paṉampāraṉār, in his prefatory verse to Tolkāppiyam, praises Tolkāppiyar as follows : "He had studied and analysed the earlier works, born on the soil, replete with all the features of

1. Tol 1242, 1254.
2. Tol. 555, 574, 594.
3. Tol. 991.
4. J. L. Lowes, Convention and Revolt in Poetry, p. 3.
5. Tol. 1590, 1591,
6. J. L. Lowes, Convention and Revolt in Poetry, P. 81.

the Standard Tamil (or Centamil); after such a proper analysis and study of the usages of the poets, he had compiled and codified the literary conventions."

In the first three lines of the prefatory he says, "Tolkāppiyar composed his work with the spoken and literary usages, which are found in the *Tamil speaking land bounded between the Vēnkatā hills in the north and cape Comorin in the south*". Then in the sixth and seventh lines, it is said, "He compiled the grammatical rules on literature, after analysing and systematically thinking over the earlier works produced *in the soil, rich with features of Centamil*". Why should the land of Tamil be repeated in the same verse? The second mentioned 'land', (which produced those earlier works) existed before Tolkāppiyar's time but had been engulfed by the sea. We have lost all the works of this land because of the deluge. This prefatory verse indicates that Tolkāppiyar knew the valuable ideas of those earlier books and catalogued and preserved them in his book. We are told about the existence of such a land swallowed by sea and the literary academies and literary works of that land by heresay, the commentator's explanations and by the researches of present-day critics.[1]

The commentator of Iraiyaṉār Akapporul says, "Akattiyam was the grammar of the first Caṅkam people; Akattiyam, Tolkāppiyam, Māpurānam, Icainuṇukkam and Bhūtapurānam for the Middle-Caṅkam people and Akattiyam and Tolkāppiyam for the last Caṅkam people".[2] Iḷampūraṇar states that "the earlier works" referred to in the prefatory verse are "those written by great writers like Akattiyar, living in the Tamil speaking land."[3] Nacciṉārkiṉiyar maintains that "they are Akattiyam, Māpurāṇam, Bhūtapurānam and Isainuṇukkam".[4] Also Atiyārkunallār, the commentator of Cilappatikāram refers to Akattiyar as the earlier

1. Iṟaiyaṉar Akapporul; pp. 5-7.
M. Raghava Iyyangar; Tamil Varalāṟu, Vol. I, pp. 28-70.
K. Subramaṇia Pillai, History of literature, 1st Part, pp. 23.105.
2. Iṟaiṉyaār Akapporul, commentary, pp. 6–7.
3. Ilampuraṇar's commentary, Tol. Eluttu, prefatory song, p. 5.
4. Nacciṉārkiṉiar's commentary, Tol. Eluttu, prefatory song, p. 10.

writer[1]. Saint Sivagnāṉa Muṉivar says, "the earlier book is Akattiyam"[2]. Curiously enough, these facts mentioned by many in the past down the centuries, have not even been touched upon anywhere in Tolkāppiyam. Also Tolkāppiyar does not mention Akattiyar as his preceptor anywhere, but in nearly 330 places-in the ratio of one nūrpā to five-Tolkāppiyar refers to his predecessors generally as 'eṉpa', 'eṉmaṉār' (they say thus) and 'eṉmaṉār Pulavar' (thus say the learned) and so on. Because he had not made any specific mention of Akattiyam and other works, we may say that people of the middle ages have made up some legends with the addition of hearsays that there existed some particular works before Tolkāppiyar like Akattiyam and Pūtapurāṇam.

Grammar is not one man's production. So it is natural for any writer of grammar to use of the words like 'enma' and 'eṉmaṉār Pulavar'. It need not necessarily refer to a particular author. If we analyse Tolkāppiyar's grammar for certain phrases, this can be well-understood:

(a) While giving a particular grammatical rule, he very often employs the usage, 'Collumiṭattu' (while defining) and its synonyms:

'Kiḷakkumkālai'[3]	while saying
'Collumkālai'[4]	while telling
'Cuṭṭumkālai'[5]	while pointing out
'Nuvalumkālai'[6]	while defining
'Paṉṉumkālai'[7]	while describing
'Vilakkumkālai'[8]	while expounding
'Vakukkumkāiai'[9]	while classifying

1. Atiyārkunallār's commentary, Cilappatikāram, Uraippāyiram, pp. 7-9.
2. Mutal Sūtra Virutti, p. 7.
3. Tol. 107.
4. Tol. 199.
5. Tol. 507.
6. Tol. 599.
7. Tol. 1308.
8. Tol. 299.
9. Tol. 1491.

(b) Since the rule of grammar are to be established after deep study and aṉalysis, he uses many of the synonyms of the word 'Ārāyumitattu' (while investigating):

'Teriyumkālai'[1]	while investigating
'Niṉaiyumkālai'[2]	while thinking about
'Tērumkālai'[3]	while discussing
'Ullumkālai'[4]	while pondering over
'Āyumkālai[5]	while analysing

(c) He refers to the same by using some epithets as 'faultlessly examining'[6] and 'elaborately analysing'.[7]

(d) His statement, "we have to learn after comparative analysis"[8], only shows that for grammar, it is quite essential.

(e) He points to people, who have a deep knowledge of linguistics, as the realised' and 'the knowledgeable' 'Uṇarntavar' and Terintavar'[9]; he refers to the users of the language as 'People, who do not speak like this'.[10]

(f) There are places where he in a passing manner emphasises that we must ponder over the rules and regulations of Grammar, respect and preserve them.[11] There are also places where he orders: 'Preserve from defects or faults'[12]; 'Say or Tell this way'.[13]

Apart from the above mentioned manners of expression, in about 330 places, he refers to his predecessors. Though this also belongs to a particular style like the above-mentioned, this style is very much used by him, by which we can infer that even before his

1. Tol. 13
2. Tol 169.
3. Tol. 202.
4. Tol. 1224
5. Tol. 1570.
6. Tol. 1570, 1381.
7. Tol. 1403.
8. Tol. 580, 585.
9. Tol. 1282, 1526.
10. Tol. 521, 529.
11. Tol. 156, 400.
12. Tol. 496.
13. Tol. 506.

period the language was vastly grown. The epithets given to his[1] predecessors by Tolkāppiyar help us to realise the antiquity, the various divisions and eminence of the literary and grammatical conventions prior to Tolkāppiyar's period.

He refers to those grammarians as, 'The knowledgeable', 'The eminent'[2], 'The learned'[3], 'The well - known or famous men'[4], 'The realised men'[5], 'The men who know minutely'[6], 'The men who understand the nature (of literature)'[7], 'The reputed poets'[8] and 'The truthful poets'.[9]

Further he praises Tamil language and states in certain places, that they are the scholars of such a language.

'Scholar of a magnificent language'[10] (Uyarmolip-Pulavar)
'Scholar of a famed language'[11] (Tōṉrumolip-Pulavar
'Scholar of an ancient language'[12] (Toṉmolip-Pulavar)

Moreover, he praises the various branches, in which those predecessors were well versed and uses the following epithets :

'Those who knew grammar'[13] (Kuri-Arintōr)
'Those who define grammar'[14] (Nūl navil Pulavar)
'The poet, well-versed in the usage of words'[15] (Colliyal Pulavar)
'The poet, knowing composition or metrical form'[16] (Yāppari Pulavar)

1. Tol. 645. 'Aṟinticiṉōr'.
2. Tol. 295. Ciṟauticiṉōr'.
3. Tol. 369. 'Pulamaiyōr'
4. Tol. 624. 'Vayaṅkiyou',
5. Tol. 193 'Unarumor'.
6. Tol. 7. 'Nuṉṉitiṉ Uṇarntor'.
7. Tol. 950. 'Iyalpuṇarntor'
8. Tol. 1259. 'Nallisaipulavar'
9. Tol, 1832. 'Vāymolipulavar'
10. Tol, 1426.
11. Tol. 1428.
12. Tol. 1494.
13. Tol. 993.
14. Tol. 1411.
15. Tol. 1357.
16. Tol, 1335.

'Those, knowing the rhyme-schemes'[1] (Toṭai Uṇarvōr)
'The scholars, knowing the literary conventions'[2] (Pulaṉ Naṉkuṇarnta Pulamaiyōr)

In two places, Tolkāppiyar refers to the grammarians as 'teachers' ('Āciriyar').[3] At present the same word means 'an author' as also 'a teacher'. He refers to the musical works, while saying, "It is elucidated in books dealing with stringed instruments ('Yāl').[4] He also makes mention of dramatical traditions, while describing 'the psychic expressions' ('Meyppāṭu').[5] We may learn from the above-said references that there had been artistic, literary and grammatical traditions in Tamilnadu prior to Tolkāppiyar and that they formed the sources of Tolkāppiyam.

III

Tolkāppiyar And His Sanskrit Knowledge

Tolkāppiyar classifies the words that can be used in verse, into four groups and one of them is the group of Sanskrit works. He has also laid down the rules for mixing Sanskrit words in Tamil. On these occasions, he makes use of the word 'Vata Col'.[6]

In those days, it was considered very laudable for Tamil scholars to acquire a knowledge of Sanskrit. Also mention is made that Sanskrit experts learnt Tamil and its literary excellences.[7]

Paṉampāraṉār admires and praises Tolkāppiyar as "knowing Aindram", in his prefatory verse. 'Alndram' is considered to be the book written by God Indrā in Sanskrit. This is as a known

1. Tol. 1326.
2. Tol. 958,
3. Tol. 315, 389.
4. Tol. 33.
5. Tol, 1195.
6. Tol. 880, 884
7. K.K. Pillay, Tamil Culture, Vol. XII, Nos. 2 & 5 Āryan Influence in Tamilakam during the Saṅgam Epoch, pp. 159-169.

religious work in Cilappatikāram.[1] Because 'Aindram' is prior to 'Pāṇīṉiyam', many remark that Tolkāppiyar is earlier to Pāṇiṉi.[2]

The main reason for saying that Tolkāppiyar, who has a deep and extensive knowledge of Tamil language, had studied the Sanskrit work 'Aindram' is only to emphasise that he had knowledge of other language too. Comparative study is quite necessary for grammatical, literary and linguistic researches.

Further in that prefatory verse, it is said that "Tolkāppiyam was flawlessly read out to Ataṉkōṭṭāsāṉ, who has a tongue uttering truth alone and studied fully the four 'Vedas', in the royal court of the pāṇtiyaṉ who offered lands to his subjects and was thus inaugurated". We may believe, from this, that even in those days, the uniqueness of Tamil grammar and its similarities and differences from Sanskrit grammar were analysed.

Tolkāppiyar compares 'the clandestine love', occurring in Tamil Tinai poetry, to the 'Gandharva marriage', one of the eight types of marriages, common in the land of the Vedic people.[3] He also brings out the differences between the two.

While the Gandharva type gets as its background, the landscape and the season, it become the clandestine love in Tamil. He observes that, unlike Sanskrit, this type is bound by the conventions 'Mutal' 'Karu' and 'Uri'.[4]

The union of a man and a woman, meeting and loving each other by Destiny is caused by the natural love-impulse. This is called by Tolkāppiyar as 'Kāmappuṇarcci'[5], that is, union caused by love-impulse, 'Kamakkuttam'[6] and 'Kamattinai'[7].

Not merely taking this as happening due to human nature, it has become common during Tolkāppiyar's time to name this as 'Kalavu' or 'Marai', meaning that "It is done without other's

1. Cilampu, 11, 99.
2. Dr. S. Ilakkuvaṉar, Tolkappiyam in English, p. 5
3. Tol. 1038.
4. Tol, 1052
5. Tol, 1442.
6. Tol. 1038, 1065.
7. Tol, 1054.

knowledge'[1]. But to neglect the name 'Kamakkūttam', derived straight from its obvious meaning and to call it 'Marai', in the sense "that which is done covertly" is the custom of the Vedic people, states Tolkāppiyar[2]. Since these words also had come to stay, he did not hesitate to use them.

Tolkāppiyar, the scholarly linguist. proficient to compare Tamil with Sanskrit, was quite zealous to safeguard the unique features of Tamil. He expresses his view openly in a particular place.

In the articulation of letters, the wind rises at first in the three stages-'Parai', 'Paisandhi' and 'Madhimai'; then it comes out, as it is audibly sounded. This is the view of the Sanskrit grammarians. But in Tamil only for the out-coming voiced letter duration is calculated. Tolkāppiyar states very lucidly the "Duration may be calculated by analysing faultlessly the sound of the wind drawn in by vedic recital of brahmins; but instead of referring to it, I have defined the duration of letters by taking into consideration only the sound that comes out voiced and is audible to listeners".[3]

When referring to the seven types of literary forms, Tolkāppiyar says, "These seven have descended from the literary forms common in the Tamil land which lies within the four boundaries-the Vēṅkaṭam in the north, the Kumari in the south and the two seas on the other sides-ruled by the three famed monarchs and which is within the compass of the fertile country"[4]. The commentator called Pērāciriyar says, that "It is against convention to compose Tamil verses, in conformity to the rules followed by the Āryans and the people of other languages and not in accordance with these seven types".[5] Hence it can be well-understood that these literary conventions mentioned by Tolkāppiyar, exclusively belong to the Timil Language prevalent in

1. Tol, 1061, 1085, 1108, 1443
2. Tol. 1442.
3. Tol. 102.
4. Tol. 1336.
5. Pērāsiriyar's commentary, Tol. Porul. Ceyyul, No. 392.

ancient Tamilakam. Saint Sivagnāna also asserts that "these conventions cannot be found in Sanskrit"[1].

Thus we reach the conclusion that, even before the time of Tolkāppiyar Tamil language had registered substantial development in various aspects like spoken and literary usages. Tolkāppiyar decided to establish this age-long tradition and preserved it for posterity, so as to keep up the natural growth of Tamil literature.

His deep scholarship of Tamil language and literature and his extensive knowledge of Sanskrit enabled him to compare them and prescribe the principles in keeping with the unique Tamil Tradition. So his work Tolkāppiyam may be described as the arch which bridges the ancient Tamil tradition (now lost altogether) and the later literary development.

1. Tolkāppiyac cūtra-virutti, p. 7.

PART II

CONVENTIONS OF POETICAL FORM IN TOLKĀPPIYAM

Tolkāppiyam consists of three great divisions namely Eluttatikāram, Collatikāram and poruḷatikāram. The third division is vaster than the first two. The titles given to those great divisions such as 'Eluttu', 'Col' and 'Poruḷ' which literally mean the letter or alphabets, the words constitued by those letters and the meanings derived from those words, ascertain the fact, that the first two divisions were written mainly to help or support the third division, Poruḷatikāram. If we consider the first two divisions as a study of language (which describe the basic and fundamental conventions of the Tamil language), the third can be considered as a codification of ancient poetical conventions. A heresay-legend mentioned in the commentary to Iraiyaṉār Akapporuḷ emphasises that, "Mainly to understand and benefit by the Poruḷatikāram, one is to read the former two divisions, Eluttatikāram and Collatikāram".[1]

I

Construction and the meaning of Poruḷatikāram

'Poruḷatikāram' is divided into nine chapters: (i) 'Akattiṉai Iyal' or the chapter on Love; (ii) 'Purattiṇai Iyal' or the chapter on themes other than love; (iii) 'Kaḷaviyal' or the chapter on clandestine love; (iv) 'Karpiyal' or the chapter on love in wedded life; (v) 'Poruḷiyal' or the chapter on general conventions in love

1. Iṛaiyaṉār Akapporul, Commentary, N,1

poetry; (vi) 'Meyppāṭṭiyal' or the chapter on the expression of emotions in love poetry; (vii) 'Uvama Iyal' or the chapter on similes; (viii) 'Ceyyuliyal' or the chapter on prosody and (ix) 'Marapiyal' or the chapter on usage of words.

Of all these nine chapters, the 'Ceyyuliyal' or the chapter on Prosody is the most outstanding not only by its length, but also by its importance. The first nūrpā of this chapter lists 34 constituent parts of a verse[1]. They are:

1. 'Māttirai' (prosodial unit of sound or the duration of alphabetical sounds) 2. 'Eluttu' the speech sounds (or the letters) 3. 'Acai' the metrical syllable. 4. 'Cir' the foot. 5. 'Ati' the poetical line. 6. 'Yāppu' the poetical form (i.e. to compose poetry with its content, in a particular form). 7. 'Marapu' the lexical tradition of fauna and flora. 8. 'Tūkku' the tune of the song. 9. 'Toṭai' the Rhyme-scheme (or assonance). 10. 'Nōkku' looking on a poetical line as an organic whole. 11. 'Pā' lyrics. 12. 'Aḷavu' dimension (or length) of a song. 13. 'Tiṇai' a particular kind of subject-matter, uniquely treated in the ancient Tamil literature. 14. 'Kaikōḷ' the course of love consists of 'Kaḷavu' (the clandestine love) and 'Karpu' (the post-marital love). 15. 'Kūrru' the speech (or expression) of a character which forms the subiect-matter of a poem. 16. 'Kēṭpōr' to whom the speech is addressed. 17. 'Kāḷaṉ' the central idea (or event) of a poem. 18. 'Kaḷam' the time described in the poetry. 19. 'Payaṉ' the purpose of the speech expressed in the poem. 20. 'Meyppāṭu' the psychic expression as depicted in a poem (or the emotional elements found in a poem) 21. 'Eccam' the sense, the addition of which will complete the matter of a poem. 22. 'Muṉṉam' the context (to express the theme of a poetry, so as to reveal its context, the speaker and the listener described in it). 23. 'Porul' the general sense of poems. 24. 'Turai' a particular sense (or the theme) of a single poem. 25. 'Māṭṭu' connecting links of the poems in its sense. 26. 'Vaṇṇam' Rhytem (which are classified as twenty in number).

1. Tol. 1259.

Vaṉappu :

Following are the eightfold ways of studying a poem as an organic whole in its form and content.

27. 'Ammai'. 28. 'Alaku'. 29. 'Toṉmai'. 30. 'Tōl'. 31. 'Viruntu'. 32. 'Iyaipu'. 33. 'Pulaṉ', 34. 'Ilaipu'.

Thus he calculates the constituents and catalogues them. He concludes by stating that, "'Poets having good reputation have classified and emphasised them as the constituents of verse".

The above mentioned 34 constituents of verse are defined serially in that chapter itself. Whenever he felt that the brief explanation in this chapter is insufficient, he allotted separate chapters to elucidate the details. Such are the chapters, which are included in the third division 'Poruḷatikāram'. He says that the 'Eluttu' and 'Māttirai' (alphabetical sound and its duration), the first two constituent parts, have been defined, earlier (in the first division).[1] He explains the 13th constituent part, 'Tiṇai' in the first two chapters of 'Poruḷatikāram', namely 'Akattiṇai Iyal' and 'Purattiṇai Iyal,; the 14th constituent part 'Kaikōḷ' in the next two chapters as 'Kaḷaviyal' and 'Karpiyal'.

'Poural', the 23rd among the constituent parts, is explained in detail in the 5th chapter, 'Poruḷiyal'. The details mentioned here are applicable to Akattiṇai; that means they are common to 'Kaḷaviyal' and 'Karpiyal', the two foregoing chapters. They deal with mainly imaginary conventions and explain the background and nature of certain 'Turais' (thems) like, 'Arattoṭu niṟral'[2] (or disclosing the clandestine love) and 'Varaivu Kaṭāvual'[3] (or demanding the hero to marry soon the heroine) which elevate clandestine love into chaste wedded love. 'Meyppāṭu', the 20th part is defined in the sixth chapter, 'Meyppāṭṭiyal'.

Apart from the chapters mentioned above, there is a chapter on rhetoric or 'Uvama Iyal'. It may surprise us to find that Tolkāppiyar has not included 'simile' as one of the constituent

1. Tol. 1260
2, Tol 1152-55
3, Tol. 1156-57

parts of verse. But when we read the chapter on rhetoric in full, a truth dawns upon us. In this seventh chapter, he explains the types of similes, their nature and the suffixes and then he describes 'Uḷḷurai' or 'the implied simile', which is based on the former.[1] This implied simile (Uḷḷurai Uvamam) occurs only in 'Akam' poetry. He lays down rules and regulations regarding the usage of this implied simile in poetical compositions: that is, how this should be employed by the heroine, the confidante, the hero, the chaperon (Cevilittāy) and others in their speeches and in which contexts and to what evtent.[2] And so this chapter is almost an elaborotion of the 15th constituent part, namely 'Kūrru', mentioned in the first nūrpā of 'Ceyyuḷiyal'. In Akattiṇai', as the poems are put to the mouth of the characters, simile is explained as a figure of speech to adorn their speeches.

'Ceyyuḷiyal' is the next chapter, the first 'nūṟpā of which is explained in a new light. Here also the poetic conventions are confined to Tiṇai poetry. Then, the final chapter 'Marapiyal' which explains the 7th constituent part, bears witness to the fact that Tolkāppiyar's intention to explain the convention of no other literature, but 'Tiṇai' poetry'. He points out that 'Marapu' deals with the four kinds of words used in verse.[3] Detailed explanation of these words can be found in 'Collatikāram', the second part, referred to above.[4] But, then, why shculd he form a separate chapter 'Marapiyal' and catalogue names to denote young ones names of masculine and feminine genders of birds and animals and names of the different parts of trees, plants and creepers? Persons, well-versed in 'Tiṇai' poetry and its themes wiḷl easily explain. The love and life of men and women will be woven round the landscape, climate, time and the flora and fauna as these all serve as a fitting backdrop. So, the great grammarian has written the separate 'Marapiyal', in order to emphasise the method by which

1, Tol, 1244-46,
2, Tol, 1247-52,
3, Tol, 1373
4, Tol, 880

the words and details about flora and fauna in 'Tiṇai' poetry ought to be expressed without breaking away from established convention. Thus the nine chapters of 'Poruḷatikaṟam' are classified and put in an order, according to the first 'nūrpā' of 'Ceyyuḷiyal'. Apart from the above mentioned six constituent Parts ('Tinai', Kaikoḷ' Poruḷ' 'Meyppāṭu', 'Kūrru' and 'Marapu'), for which separate chapters are allotted, all other parts of verse are explained in 'Ceyyuḷiyal' itself.

Thus, 'Poruḷatikāram' stands aloft as a huge tree, with the first 'nūrpa' of the 'Ceyyuḷ Iyal' as its trunk and the other chapters like its branches.

The ten parts, from 16th to 25th are about the technicalities which are to be used for literary flavour and lucidity, while composing a 'Tiṇai' verse expressing the central theme through a character's speech. Next, the parts 'Vaṇṇam, and 'Vanappu' which denote the elegance of a poem in its form and content are described. Thus, the very construction and meaning of Porulatikāram, establishes the predominant feature of 'Tiṇai' poetry in caṅkam Age.

II

Verse and its various types

That which is composed out of a harmonious blend of rhythm of sound can be called a 'pā' or 'pāṭṭu'[1]. This is of four kinds: 'Āciriyam', 'Vañci', 'Veṇpā' and 'Kali'. Of these, 'Vañci' is included in 'Aciriyam' as it has the 'Aciriya' style; similarly 'Veṇpā' includes 'Kali', as it has the 'Veṇpā' style.[2]

What should be the aim of th^se songs and which themes should be treated in them? 'Aram', 'Poruḷ' and Iṉpam' (Virtue wealth and pleasure), the three prime themes, should be dealt with, in the four kinds of poetry is the regulation laid by Tolkāppiyar[3].

1. Tol. 1343.
2. Tol. 1362, 1364, and 1365.
3. Tol. 1363.

Apart from classifying the poems according to their forms, during Tolkāppiyar's period, there was also the custom of classifying them according to their subject-matter. The following verse-types are so classified and named according to their contents: (a) 'Puranilai Vālttu': a blessing like, 'May the deity you worship protect you to live long!"[1] (b) 'Vāyurai Vālttu'; a blessing in which harsh words as some medicinal hurbs 'Vēmpu' (Margosa) and 'Kaṭu' are used. Though it hits the hearer at the moment, it may be beneficial in the long run.[2] (c) 'Ceviyurai Vālttu': a blessing in which, the hearer is advised, that it is his duty to be humble and to cast off pride.[3] (d) 'Avaiyaṭakkiyal'; the prayerful request of an author to his audience (at the first recital of his new work to prove its flawlessness) to discriminate between the appropriate and ineffectual words and accept the appropriate[4]. Thus, these benedictions are catalogued by their content, disclosing conventions prevalent in Tolkāppiyar's day. Tolkāppiyar has included them, except Avaiyaṭakkiyal, into the 'Pāṭāṇ' of Purattiṇai.[5] We come to understand from this, even before the formation of Purattiṇai, the four benedictions might have been in vogue in Tamil, and so Tolkāppiyar inclined not only to enumerate them in Paṭaṇ of Purattiṇai but also to deal with them separately in Ceyyuliyal. In this way, Aṇkatam[6] and Kaikilai[7] verses are named after their subject-matter and not according to their poetic form.

Tolkāppiyar restricts metrical forms to certain subject-matter as it was the poetic usage then: (i) Kali and Paripāṭal were considered as the metrical forms which suited description of love themes.[8] 'Paripāṭal' was a type of song, which cannot be distinguished as a particular form, because of the mixture of many

1. Tol. 1367.
2. Tol. 1369.
3. Tol. 1371.
4. Tol. 1370.
5. Tol. 1036.
6. Tol. 1381-1386.
7. Tol. 1376 & 1416.
8. Tol. 999.

verse-forms. Love alone will be treated in it according to Tolkāppiyar.[1] But we see in the Caṅkam age, this fundamental convention had been changed to a great extent. The love aspects were treated mostly in the Asiriya types of poetry contrary to the above rule. In Caṅkam age Paripāṭal was used for religious themes,[2] in addition to love themes.

There are also some other contexts in which, Tolkāppiyar prescribes particular themes for particular types of verses.[3] This shows the agelong usages of those themes,in particular verse forms.

Paṭṭu and Ceyyuḷ

Tolkāppiyar denotes the poems that are based on rhythm or sound by the terms 'Pāṭṭu' or 'Pa'[4]. Verses, noted not only for metrical sound or rhythm but also for their content are called by Tolkappiyar as 'Ceyyuḷ'.[5] 'Aṅkatam', when referred to according to its content is called 'Aṅkata Ceyyuḷ'[6] and 'Aṅkata Paṭṭu'[7] according to its rhythmical sound. So, we infer that 'Paṭṭu'[8] was a term used mainly for its rhythmical sound or tune and 'Ceyyul' for its content. The commentators also point to the same conclusion. Pērasiriyar describes the word 'Pa', as follows: "It is a metrical sound or tune, when heard from a distance even without knowing about its letters, words and content, enabling the hearer to

1, Tol. 1377-1378.
2. Vide Paripāṭal one of the eight anthologies.
3. 1366, 1367, 1368, 1395, 1410 & 1412.
4. Veṇpāṭṭu- Tol. 1329. Neṭuveṇpāṭṭu- Tol. 1375.
Kuṟuveṇpāṭṭu- Tol. 1375.
Paripāṭṭu- Tol, 1375, Kaliveṇpāṭṭu-Tol, 1387
Iṭainilaippāṭṭu–Tol, 1389
Pāṭṭiṭai-miṭaintum–Tol, 1411, Āsiriyappāṭṭu–Tol, 1413.
Pāvakaiviri-Tol. 1362,
Pāvirimarunku- Tol, 1364. Pānilaivakai- Tol, 1411,
5. Ceviyuṟai Ceyyul-Tol, 1385, Kaikilai Ceyyul–Tol, 1416,
Ankata Ceyyul-Tol, 1386,
6, Tol, 1386,
7, Tol, 1415,
8, 'Pāṭu' is considered as the verbal root, from which various noun forms of this word are evolved : Pāṭu > Pā < Pāṭal > Pattu > pāttam.

distinguish it for the poetry to which it belongs."[1] Iḷampūraṇar has also correctly pointed out this subtle difference between Pāṭṭu and Ceyyuḷ. He says, "among the compositions expressing a theme which is happily blended with the harmonious musical tune is called as 'Paṭṭu' and which is composed without that metrical sound is in the nature of 'Ceyyuḷ".[2]

III

Poetical line, its constituent parts and construction

'Aṭi' (poetical line) is a constituent part of verse. The meaningful accumulation and formation of more than one line shall be called verse, states Tolkappiyar.[3] This line may well be called the small but important unit of the verse, since the verse form is shaped by these lines. In the olden days there were seven types of literary forms. This line helped to distinguish the Paṭṭu (poetry) from the other verse forms. 'Paṭṭu' may range from two lines (or seven feet) to a thousand lines,[4] while the six other literary forms - Nūl, Urai, Pici, Mutumoli, Mantiram and Aṅkatam-have no restriction of lines.[5] They may consist of a single line or of any number of lines. Thus having the line as the unit for the seven literary forms, Tolkappiyar elaborates and elucidates the rules of single 'line', since the definition is applicable to all the different forms.

The first ten of the 34 constituent parts of verse mentioned by Tolkappiyar are attributed only to a single poetical line and not the whole verse Mattirai, Eluttu, Acai and Cir are the parts of the single line. After explaining these parts of a poetical line, he proceeds to deal with the technicalities like Yappu, Marapu, Tūkku and Totai by which the content and form are

1, Tolkāppiyam porulatikāram, Pērāsiriyar's commentary, N. 313,
2, Tolkāppiyam, Poruḷatikarām, Ilampuraṇar's commentary, N, 475.
3, Tol, 1292,
4, Tol, 1413-1419,
5, Tol, 420-1421,

harmoniously blended. Finally he states that the completeness or beauty of the single line depends on the part 'Nōkku'.

The following statements of Tolkāppiyam show the importance, he attached to the 'Ati' or single line: (i) 'The line, that reaches its completion with parts like 'Eluttu' (Eluttu Mutalā Ēntia Atiyil).[1] (ii) 'Consisting of all the parts, beginning from the first part 'Mattirai', upto the line' .. (Mattirai Mutala Aṭinilaikarum).[2] (iii) These lines are termed as 'Vañciati'[3] Veḷḷati,[4] Kalittalaiaṭi'[5] and Asiriyaaṭi,[6] according to the poetry (pa) in which they are used. Thus Tolkappiyam lays more stress on poetical line, than on verse as a whole.

Types of Lines

Tolkappiyar deals with five types of lines, based on the sum-total of alphabetical sounds:

I. 'Kuraḷati' (குறளடி) consisting of 4 to 6 alphabetical sounds.

II. 'Cintaṭi' (சிந்தடி) consisting of 7 to 9 sounds.

III. 'Nēraṭi' (நேரடி) consisting of 10 to 14 sounds.

IV. 'Neṭilaṭi' (நெடிலடி) consisting of 15 to 17 sounds and

V. 'Kalineṭilaṭi' (கழிநெடிலடி) consisting of 18 to20 sounds.[7]

He has also classified the lines as Two-footed line;[8] Three-footed line;[9] Five-footed line;[10] Six-footed line[11]; sevenfooted line[12] and thus restricted the number of feet in each line.

1, Tol, 1335,
2, Tol, 1361,
3, Tol, 1302,
4, Tol, 1319,
5, Tol, 1282.
6, Tol, 1287,
7, Tol, 1293-1297,
8. Tol. 1302.
9. Tol. 1304.
10. Tol. 1320.
11. Tol. 1321.
12. Tol. 1322,

According to Tolkappiyar, generally, 'the line is that which has four feet only;[1]" there are also two and three feet lines and he treats them simply as the variations of the four feeted line. The five types of lines, based on alphabetical sounds are attributed to the two to four feet line alone, by Tolkappiyar.[2] But this method of calculating alphabetical sounds lost currency in later days.[3] Later on, the method, subject to the number of feet, which is not elaborately dealt with by Tolkāppiyar, was followed.

Tolkappiyar has mentioned only upto seven-footed lines; but afterwards, lines consisting of 8 or more feet, were also followed.

The five-footed, six-footed and seven-footed lines do not occur in 'Veṇpa' and 'Asiriyam'[4]. The inference, therefore, is that they occur only in Kali and Paripaṭal.[5] According to Tolkappiyar the lines, having more than four feet are extraordinary, and they are called as 'Muṭukial Aṭi' which means that they are more rhythmical and musical than the other kinds of line.[6]

As the four-feet line is the standard line rhyme, alliteration etc., are calculated only with reference to that line.

The making of a line

'Mattirai' and 'Eluttu' are mentioned as the fundamental constituents of an 'Aṭi'. The 'Acai' formed out of the letters (speech sounds) is of two kinds: Nēr and Nirai (நேர், நிரை)[7]. 'Acai' ending with 'u' (உ) is called Nērpu or Niraipu (நேர்பு, நிரைபு)[8]. But this system was not popular in later period. Only those with two or three metrical syllables are called 'Cir' (சீர்) and occasionally single metrical syllables are also deemed as 'Cīr'[9].

1. Tol. 1289.
2. Tol, 1307.
3. Dr. A. Chidambaranātha Chettiār, Advanced Studies in Tamil prosody, p 22.
4. Tol. 1324.
5. Tol. 1379.
6. Tol, 1322, 1323, 1379.
7. Tol. 1261,
8. Tol, 1262,
9. Tol, 1269, 1284, 1330.

But he never refers to the four-syllabled foot mentioned in later times.

Thus apart from the four parts mentioned above, he did not enumerate as a part the 'Taḷai' which is accepted as a separate constituent part in later period.[1] However the word 'Talai' is used by Tolkappiyar to denote the blend of feet in an 'Aṭi'[2]. "Taḷai and rhyme are contained only in a four-footed line" says Tolkappiyar.[3] From this reference it is clear that he considered 'Talai' as a merit of an 'Aṭi' and not as a constituent part of it.

According to Tolkappiyar the techniques which help to compose these lines are four, namely 'Yāppu', 'Marapu', 'Tūkku', and 'Toṭai'. 'Yappu' is the method by which a line is composed in order to express a sense or meaning. The poet's arranging and establishing a particular sense, in a fitting manner, in a line composed by association of letters, 'Acai', 'Cīr' etc., is known as 'Yappu'[4].

Marapu is the method and convention of using words in a poetical line.[5] 'Tūkku' means the tune of a song and it is to be composed in 'Akavalōcai', if the line is 'Aciriyam'; in Ceppalōcai if the line is 'Venpa'; in 'Tullalōcai' if the line is 'Kali' and 'Tūṅkalōcai' if the line is 'Vañci'.[6]

'Toṭai' is of five types, namely 'Mōṉai' (alliteration), 'Etukai' (front-rhyme), 'Muran' (antithesis), 'Iyaipu' (end-rhyme) and 'Aḷapeṭai'.[7] These may occur among the lines of a verse and also within a single line of a verse.[8] According to

1. Dr, A. Chidambaranatha Chettiar, Advanced Studies in Tamil Prosody, P. 19,
2. Tol, 1281, 1285, 1311,
3, Tol, 1289, 1290.
4, Tol 1335,
5, Tol, 1337,
6. Tol, 1338 — 1341
7. Tol, 1345, 1346
8, Tol, 1349,

'Tolkappiyar', the five kinds of 'Toṭai' can be woven into a single line in the following manner :

(i) 'Poḷippu' : Arranging 'Toṭai' in the first and the third feet, leaving one foot in between.[1]

(ii) 'Orūu' : Arranging 'Toṭai' in the first and the fourth feet, leaving two feet in between.[2]

(iii) 'Centoṭai' : Contrary to the above said arrangements of 'Toṭai', composing a verse in a spontaneous and natural manner.[3]

Niral Niruttamaittal and Irattaiyāppu are also mentioned by Tolkāppiyar as the devices for the arrangement of Totai.[4] Later Niral Niruttal was given up while 'Antati' was introduced.[5] The arrangement of 'Totai' in a single line was further elaborated, in later times and following are its classifications: Inai, Polippu, Orūu Kūḷai, Merkatuvay, Kilkatuvay and Murru.[6]

Muran and Niralniruttamaittal have been classified, as figures of speech (virōta ani and Niralnirai aṉi respectively) in later period.[7]

Finally he says of Nōkku : Nōkku is the method of composing a song in a sweet manner delectable to readers, arranging suitably and satisfying all the requisites right from Māttirai to 'Aṭi'.[8] This definition does not seem to consider 'Ati' as a constituent part of verse. but as an organic whole, complete with its constituent parts. Thus when the constituent parts of a poetical line are analysed, the line in isolation is complete in itself; but when the line is considered with reference to its content in the context of the whole verse, it becomes a part of the verse.

1. Tol, 1355
2, Tol, 1356
3, Tol, 1357
4, Tol, 1348
5, Vide Yāpparuṅkalakkārikai, 16 17
6, Ibid, 19
7, Taṉtiyalaṅkāram, 16, 27
8. Tol, 1361

IV

Seven literary forms

As previously observed, Tolkappiyar defines 'Yappu' as 'composing a poetical line to express a particular sense completely'. It is further made clear by his statement, "Yappinum Porulinum Verrumai Utaiatu'" (different by means of form and sense)[1], that he meant only 'form' by 'Yappu'. He goes on to explain the different kinds of literary form ('Yappu') namely 'Paṭṭu' (song), 'Urai' (probably the dialogue portion found in the middle of a song), 'Nūl' (grammatical treatise), 'Vāymoli' (Ethical Code), 'Pici' (Riddle), 'Aṅkatam' (Satire) and 'Mutucol' (Proverb), 'the kinds of 'Yappu' current in Tamilakam, the fertile land, which is ruled by the reputed three monarchs.'[2]

(1) Paṭṭu:

(a) Tolkappiyar defines Paṭṭu (song) as that which **has** more than one line (Paṭṭu depends on the excellence and number of lines).[3] The mumber of lines for various songs are prescribed.[4]

(b) While stating the different tunes of Pāṭṭu he observes "Songs shall not be composed without this tune."[5] This means, there is no hard and fast rule that the other six literary forms must have rhythm- 'Ōcai'. The explanation of Iḷampūraṇar confirms this: "Pāṭṭu depends on 'Ōcai'; Nūl depends on only verse-quality. Besides these, is Urai."[6]

(II) Nūl

This refers to grammatical works, written in a well-defined' analytical and systematic manner. Tolkappiyam belongs to this category. 'Nūl' is used in the same sense in the following statements:

1, Tol, 1406.
2, Tol, 1336,
3, Tol, 1292, "Atiyiṉ ciṟappe pāttu eṉappatume,"
4, Tol, 1413-1419,
5, Tol, 1343,
6, Tol, Porul, Ilampuraṇar's Commentary, N, 475,

'Nūl navil Pulavar Nuvaṉṟu araintaṉarē' (The scholars who have expounded the grammatical treatises state like this...)[1]

'Nūl neri piḷaiyātu' (without swerving from the rules of grammatical works...)[2]

Also Iḷampūraṉar's statement quoted above says that Nūl has only the quality of verse form and it has not the melodious tune of 'Ōcai'.

'Cīr' (foot) with addition of melody or music may become a constituent part of a poetic line.[3] In such songs, for purposes of Ōcai', the words may be changed, altered or mutilated to some extent. In a Nūl, the words will be used in their full form, without being changed on account of melody. Hence they are called 'Corcīr'. It means the whole word by itself becomes a foot (Cīr). Tolkappiyar states that, apart from Nūl, even in Paripatal, wherein we have different types of verses, these 'corcīrs' occur.[4] While defining Paa Vaṇṇam, he says that" Paa Vaṇṇam' having these corcirs occurs very often in Nūl".[5]

The author's classifications and definitions of Nūl and its parts are remarkable. In a Nūl, from the beginning to the end, there must be coherence and uniformity. The sense must be systematically explained and each and every rule therein be well elucidated. The Nūl must be, so written that it must consist of the various divisions and sub-divisions like Cūtram (Nūrpa) which deals with a particular rule; the 'Ōttu' which elucidates the same group of rules in an order; the 'Paṭalam' which is made up of different kinds of Ōttus and the 'Piṇṭam', consisting of all the three Cūtram, Ōttu and Paṭalam. Thus the construction of a 'Nūl' must be arranged in a systematic manner. Not only the grammatical treatise, but also the other art-treatises, dealing with rules of music (Isai) and dance, (Kūttu) belong to this group. We can

1, Tol, 1411,
2, Tol, 946,
3, Tol. 1268,
4. Tol. 1379,
5, Tol, 1470,

call, by the same name 'Nūl', any modern treatise written on a scientific basis.

(III) Urai

It was pointed out already that according to Tolkappiyar, 'Yappu' is one of the 34 constituent parts of a verse. 'Uraiyappu' is one of the seven types of 'Yappu'.[1] Hence 'Urai' also can be considered as a constituent part of a verse and not the (modern) prose, as it is understood now.

The word 'Uraittal' means 'to tell or to speak'; so, that which is told or spoken is called 'Urai' (speech).[2] In the contexts, 'Uraittira nāṭṭam' [3] and 'Urai eṉat-tōlikku urāittarkaṇṇum'[4] 'Urai' means the spoken word. In between a 'Kali' song (Uraḷ-Kali) dialogues (kūrrum Marramum) may occur, says Tolkappiyar.[5] Also Iḷampuranar says that the dialogue-portion in a verse is called 'Urai'.[6]

Tolkappiyar mentions four types of Urai:

(a) The first is 'Pāṭṭiṭai vaitta Kurippu'. It is the dialogue or the prose part in between the lines of a song. We find such dialogues—'Uraiyaṭal and Uraikkurippu' in kalittokai[7] and Cilappatikaram[8] respectively.

Next, the dialogue occurring separately is referred to as "Pāviṉru elunta kiḷavi". This might consist of question-and-answer type dialogue, written in a faultless manner. However, Tolkappiyar has laid down some grammatical rules for the

1. Tol, Porul, Ilampūranar's commentary, N, 384,
2, 'Uraikkappatuvatu Urai',
'Kilakkappatuvatu Kilavi' and
'Kūṟappatuvatu Kūṟu'. Thus
Ural, Kilavi and Kūṟu are synonyms denoting the speech.
3, Tol, 987.
4, Tol, 1058,
5, Tol, 1412,
6, Tol, Porul, Ilampuranar's commentary, N. 475,
7, Kali. 56, 58.
8, Cilampu-Āycciyar Kuravai.

question - and - answer type of dialogues in the chapter 'Kiḷaviyakkam' in Collatikaram.

In those days Nūl, the grammatical treatises were taught by the teachers in a conventional manner. The question-and-answer style, found in the commentaries of medieval period, reveals this ancient convention. According to Pēraciriyar, such commentary may also be called as 'Paviṉru elunta kiḷavi'.[1]

(c) 'Poymoli', fictitious statement having no basic fact and (d) 'Nakaimoli', satire based on truth are two more types of 'Urai'. These refer to the difference in the sense of 'Urai'. These types, Tolkappiyar points out, are used in Tiṇai poetry as the utterance of the Chaperon[2]. Here, the commentator Pēraciṟiyar's explanation is more apt and convincing than the others[3] and it gives us the following inference very correctly. In Neṭunalvāṭai, a heroine is pining in separation from her lover. Then she is comforted and consoled by her chaperons who tell her big and small tales. Nakkīrar describes this as 'Urai pala payirri' (Telling many tales)[4]. From Tolkappiyar's statement that this types of Uraiyappu denotes the tales told by the chaperon and others.

On the basis of the Nūrpa mentioned above, many modern critics write that even during Tolkappiyar's time there were separate prose works, fictions and satires. Though 'Urai' and its various types are the origin of Tamil prose, they were not like the fully developed prose works of today.

(IV) Pici

This is the folk-literature known at present by the name 'Viṭukatai' (Riddles). Tolkappiyar says, "Riddles are associated with fancy".[5] Hence we learn that it is expressed in a fanciful and concealed manner. This is of two kinds. One type is based on simile as it deals with comparison. The other deals with the parts and properties relating to a particular thing; no sooner is it told

1. Tol. Porul. Peraciriyar's commentary, N. 485
2. Tol 1431
3. Tol, Porul, Peraciriyar's Commentary N. 487.
4. Netunal. L. 154.
5. Tol. 1421.

than the object of the riddle is suggested.[1] In Peruṅkatai we find the chaperons entertaining the heroines by telling many riddles.[2]

Pērāciriyar states that this is exclusively used by the chaperons. Hence we are led to beleive that this deserves to find a place in Tiṇai poetry and that it entered poetry proper after being popular as folk-literature. It is worth observing in this context that even today riddles are current in Tamiḻakam as folk–literature. expressed in the form of imaginative poetical stanzas and these are popular mostly with womenfolk. We come across often and again the minute descriptions of nature, fauna and flora in Caṅkam poetry. We can consider it as the impact of the folk-lore then prevailed in Tamilakam.

(V) Mutumoli

This is explained as " the old-saying that comes to explain a reason ".[3] In folk-literature people make use of proverbs in order to assert their arguments. These are in vogue from remote past. They are sayings containing practical wisdom. Hence they are called ' Old Sayings ' (Palamoli) or ' Wise Sayings ' (Mutumoli). These have rhyme and alliteration like verse. Tolkāppiyar states that these proverbs possess much minuteness, brevity, truth and fineness and help to establish the sense conveyed.[4] The proverbs and riddles very often consist of single lines. Proverbs also belong to folk-literature. Tolkāppiyar also seems to imply the same when he states (in the nūrpa which refers to the seven types of literary forms as) ' The Yāppu types, current among the people living within the four boundaries of the land ruled by the three kings ".[5] We see in Caṅkam Tiṇai poetry the use of proverbs.[6] Certain present-day critics reject these forms of folk-literature of the illiterate common people while Tolkappiyar the ancient grammarian accepted and classified them.

1. Tol. 1432.
2. Perunkatai, 1-54
3. Tol. 1421.
4. Tol. 1433
5. Tol. 1336. "Nāṟpeyar ellai akattavar valankum yāppu."
6. Naṟ. 1, Akam. 66.

(VI) **Vaymoḻi**

This refers to the true-sayings or statements of truth uttered by the wise and the learned for the benefit of the world at large. These are the meaningful expressions of great men bringing out their virtues. These are also called Vaymoli or Mantiram.[1] Moral instructions and ethical works belong to this category. This type reminds us of Atticūti, Konrai Vēntan, and Tirukkural. The didactical and ethical elements found in Caṅkam poetry[2] are due to the impact of 'Vāymoli'. Tirumantiram (of Tirumūlar) may be considered to belong to this literary genre.

(VII) **Aṅkatam**

Since Aṅkatam points to the 'inner sense' it is called 'Kuṟippumoli'.[3] This is explained as "the inner meaning (implied sense) contained in speech,' and as "that which is not contained in the letters nor in the words and is beyond their meaning and known as implied sense"[4] This is used for satirical purposes and subject to one's likes and dislikes.[5] If the satire is plain-spoken, then it is known as 'Cemporuḷ Aṅkatam'; if it is concealed, 'Palikarappu Aṅkatam'. Thus it is of two types.[6]

Apart from these seven literary forms Tolkappiyar refers to yet another form called Paṇṇatti. This deals with themes generally treated by a song (Paṭṭu) and has a style similar to a song.[7] Since it is called, 'Paṇṇatti' ('Paṇ' means tune) perhaps it may be sung to tune. Iḷampūraṇar states, "He calls it Paṇṇatti, as it gives rise to tunes ('Pan'). They are 'Cirricai', 'Pericai' etc., that are mentioned in Icaittamil".[8] Pēraciriyar elucidates the

1. Tol. 1434.
2. Naṟ. 1 ; Kali. 10, 133; Kuṟu, 63; Puṟam : 134, 195 etc.
3. Tol. 1421.
4. Tol. 1421, 1435
5. Tol. 1386.
6. Tol. 1381–1384.
7. Tol. 1436.
8. Tol. Porul., Ceyyuliyal, Ilampūraṇar's Commentary, N. 482.

same as follows: "It consists of unwritten folk-lore such as Paṭṭumaṭai, Vañcippaṭṭu Motirappattu and Kaṭakaṇṭu, the different folk-songs of folk-dramas."[1]

Vaṇṇam

This refers to the rhythm of a verse. Tolkāppiyar considers that by the arrangement of letters ('Eluttu'), words ('Col'), rhyme ('Toṭai'), style ('Naṭai') and tune ('Ōcai'), a distinct harmonious rhythm (Cantam) is produced. It may occur in a few lines of a verse or in a whole verse. Also there may be more than one Vaṇṇam in a single verse.[2] This is of twenty kinds:[3]

I. Vannam Dependent on Letters (Speech Sounds)

1.	Vallicai Vaṇṇam	The repetition of the hard consonants or plosives. (Vallinam)
2.	Mellicai Vaṇṇam	The repetition of the nasal-consonants. (Mellinam)
3.	Iyaipu Vaṇnam	The repetition of the soft-consonants or liquids. (Iṭaiyiṇam)
4.	Neṭuñcīr Vaṇṇam	The repetition of the long vowels.
5.	Kuruñcīr Vaṇṇam	The repetition of the short vowels.
6.	Cittira Vaṇṇam	The mixing of the long and short vowels.
7.	Nalipu Vaṇṇam	The repetion of the Aytam.

II. Vaṇṇam Dependent on Words

8.	Pāa Vaṇṇam	The repetition of the 'corcir' (word-foot) in a 'Nūl'.
9.	Eṇṇu Vaṇṇam	Enumerating the names, things, ideas etc. in an order.
10.	Ēntal Vaṇṇam	The repetition of the same word in a verse. This has been termed later on as 'Corpinvarunilaiyaṇi'.

1. Tol. Porul, Ceyyuliyal, Pērāciriyar's Commentary, N. 492.
2. Tol. porul. Pērāciriyar's Commentary, N. 527.
3. Tol. 1468-1490.

III. Vaṇṇam Dependent on Rhyme

11. Aḷapeṭai Vaṇṇam The repetition of 'Alapetai'. This seems to be related to the 'Alapetai Toṭai' mentioned in the types of rhyme[1].

12. Tāa Vaṇṇam Alternative words rhyming together. This is related to the rhyme-type 'Polippu'.[2]

IV. Vaṇṇam Dependent on Style

13. Akappāṭṭu Vaṇṇam Though the last line of a verse looks incomplete, it being actually complete, in its sense.

14. Purappāṭṭū Vaṇṇam Though the last line of a verse looks complete, it being actually incomplete in its sense.

15. Orūu Vaṇṇam Composing a verse, whose lines can be removed and rearranged at will - since they are complete in themselves (in sense). This can be compared with 'Atimaṟimaṇṭila Āciriyam' of later times.

V. Vaṇṇam Dependent on 'Ocai'

16. Oḻuku Vaṇṇam Having a uniformly unimpeded flowing sound. (This may be compared with 'Akaval Ōcai') [3]

17. Akaippu Vaṇṇam Having an impeded flow of sound, which moves by fits and starts. (This may be compared with Tullal Ōcai)[4]

18. Tūṅkal Vaṇṇam Surplus occurrence of Vañciccir. (This may be compared with 'Tūṅkalōcal')[5]

1. Tol. 1354
2. Tol. 1355.
3. Tol. 1338.
4. Tol. 1340.
5. Tol. 1341.

19. Uruṭṭu Vaṇṇam Having the part called 'Arākam' which has the rolling sound. Arākam is the constituent part of Paripātal [1] and Kalippa.[2]

20. Muṭuku Vaṇṇam Consisting of the rolling sound in lines, having more than four feet. It is stated earlier, that 'Mutukiyal' consists of lines having more than four feet.[3]

Though these consist of letters, words, rhyme, style and hound they refer only to the rhythm dependent on them. Vaṇṇam, in later period, was developed into hundred types.[4] If Vaṇṇam were to be calculated in this manner, it will become unlimited. Pēraciriyar is of the opinion that rhythm varieties can be sufficiently differentiated only by these twenty types.[5]

VI

Vanappu

'Vaṉappu' is the beauty of a verse which is born out of a happy blend of its different constituent parts. Seeing a poem as an integral whole in its form and content is thus described by Tolkāppiyar.[6] It may be considered as a study of literary genre by Tolkāppiyar.

We explained earlier that Tolkāppiyar means by 'Nōkku', looking on a poetical line as a whole, complete with its constituent parts and content. Similarly, Tolkāppiyar means that 'Vanappu', is the beauty of a poem derived from the happy combination of all the constituent parts or considering a verse as an organic whole and thereby, appreciating its beauty. As he does not seem to lay

1. Tol. 1378.
2. Tol. 1409
3. Tol. 1320-1323.
4. Vide Yāpparuṅkalakkārikai - Olipiyal.
5. Tol. Porul. Pēraciriyar's Commentary, N. 546.
6. Ibid. N. 547.
Tol - Porul Ceyyuliyal-Naccinārkkiniyar's Commentary, N. 235.

down any specific rules for epics, Purāṇas etc., at any place, this 'Vaṉappu' alone could not be attributed to those types of literaturs.

The eightfold classification of Vaṉappu is as follows:[1]

1.	Ammai (அம்மை)	Composing a verse by means of soft and brief expressions, not running to many lines.
2.	Alaku (அழகு)	Composing a verse with diction exclusive to verse.
3.	Toṉmai (தொன்மை)	Composing a verse narrating some famous and ancient story.
4.	Tōl (தோல்)	Composing a many lined poem, which narrates elaborately certain lofty ideas or thoughts.
5.	Viruntu (விருந்து)	Composing in new metres (and new themes).
6.	Iyaipu (இயைபு)	Composing a verse with the letteis 'ñ' (ஞ்) to 'ṉ' (ன்) coming at the end.
7.	Pulaṉ (புலன்)	Composing a verse with dialectical and colloquial words, the sense being very clear and simple to everyone.
8.	Ilaipu (இழைபு)	Composing a verse with five kinds of lines (Kuraḷaṭi, Cintaṭi etc.) and lofty words; there should be no duplication of hard-consonants (plosives).

Iḷampūraṅar states that "Toṉmai" refers to the individual verses or loose verses containing the old stories of Rama, the Pāṇḍavas etc.[2] But others maintain that these refer to the Epics themselves.[3]

Tolkāppiyar lays down that Akam poems must be written in Kali and Paripāṭal metres. But, most of the Akam poems of the Caṅkam period are in the Aciriya metre. This is a new form followed in the Caṇkam age and so it is instanced as 'Viruntu' by

1. Tol. 1491-1498.
2. Tol. Porul Iḷampūraṇar's Commentary, N. 538.
3. Tol. Porul, Pērāciriyar's Commentary, N. 549.

Iḷampūraṇar. His interpretation is noteworthy. He says that Viruntu is 'the new path discovered by a poet, not following the old beaten track'.[1] This clearly indicates that to introduce new conventions, not following the old or worn-out ones is nothing wrong.

a) Vaṉappu based on the *number of lines* in a verse is classified as follows :

(i) 'Ammai' is defined as that consisting of lesser number of lines.

(ii) 'Tōl' consists of greater number of lines.

(b) Vaṉappu based on the *words* of a verse is classified as follows:

(i) 'Ammai' consists of tender words ('Meṉmoḷi').

(ii) 'Alaku' consists of literary words ('Ceyyuḷmoli').

(iii) 'Tōl' consists of melodious words ('Iḷumeṉ moḷi').

(iv) 'Pulaṉ' consists of dialectical and colloquial words. (Terinta or Cēri moli).

(v) 'Ilaipu' consists of lofty and high sounding words. ('Oṅkiya moli')

(c) Vaṉappu based on *thought content* (inner sense) and poetical form is classified as follows:

(i) Toṉmai consists of narrating an old story.

(ii) Viruntu is composing a verse in a new metre (or dealing with new themes).

(d) It is also described as the beauty of a verse based on (i) simplicity and lucidity (Pulan) and (ii) five lines like Kuraḷaṭi, Cintaṭi etc. (Ilaipu).

From the foregoing statements, it is clear that Vaṉappu is related mostly to individual songs. It is to be noted that the examples given by Ilampūraṇar to illustrate Vaṉappu are all individual poems. Tolkappiyar's classification of eight - fold literary genres are described thus. In his view, epics and dramas

1. Tol. Porul, Iḷampuranar's Commentary, N. 540.

were also considered as individual songs. In Toṉmai, Tōl and Iyaipu he treats the epic poems as individual poems and in 'Pulan' even the dramatical songs are treated by him as loose songs. From this, we can understand the origin and development of lyric, epic and dramatic literary genres, which were prevalent in those days.

PART III

THEORY OF TIṈAI POETRY IN TOLKAPPIYAM

(A) AKATTINAI

The principles, rules and regulations given elaborately by Tolkāppiyar about Tiṇai poetry are indeed remarkable. They have been well planned and defined and thus suggest that they might have been well developed even before his period.

The term used by Tolkāppiyar to denote 'Literary convention' is 'Pulaṉeri Valakkam'.[1] Nacciṉārkiṉiyar explains this as 'the usage formed and followed by the learned people'. Tolkāppiyar elucidates it as 'The Literary Convention (Pulaṉeri Valakkam) which is found in a very large number of songs, consists of the Dramatic and '*Worldly usages*'. '*Worldly usage*' deals with the themes and events that are taken from the ordinary life of the people as fit subjects for Tiṇai poetry. Dramatic usage is only the treatment of the fundamental themes of poetry. It is about the techniques of a poet when he gives to the wordly usage a poetic form or when he transfers it into an alluring pen-portrait. Tolkāppiyar quite aptly mentions first the dramatic development (Naṭaka Valakkinum) which strikes us first in a lyric and then the *worldly usage* (Ulakiyal valakkiṉum) which is the source for the former.

I

Worldly Usage (Ulaka Valakku)

Worldly usage denotes the life and social conventions of people. It is better to quote here the words of

1. Tol. 999. "Nātaka valakkiṉum ulakiyal valakkinum Pātal cāṉṟa pulaneṟi valakkam .."

William Henry Hudson: " why do we care for literature? We care for literature primarily on account of its deep and lasting human significance. A great book grows directly out of life; in reading it, we are brought into large, close and fresh relations with life; and in that fact lies the final explanation of its power.... It is thus fundamentally an expression of life through the medium of language''.[1] In this respect Caṅkam Tiṇai literature is noted for its profound human significance and it is a faithful reflection of human life. There are many descriptions of nature in the Tiṇai poems, but all these are subservient and only a backdrop to the human affairs which constitute the very soul of these poems. In the Akam poems, the poem is made into an imaginary stage; the place, season, time, the flora and the fauna constitute the backdrop; human life is presented as the drama and the dialogue of the characters contain the theme of the poem.[2] "All the world's a stage, And all the men and women merely players: They have their exits and their entrances." What Jaques says in 'As You Like it' is more than true of Tiṇai songs.[3] The Elizabethan dramatist seems to give, unconsciously, the apt epitome and explanation of Akam poetry. Also Tiṇai poetry can be looked upon as a tapestry, in which the geographical and climatical changes are depicted as a proper setting against which the love and the heroism of Man are portrayed in a vivid and impressive manner. Hence Tolkāppiyar puts it emphatically as 'Makkaḷ Nutaliya Akaṉ Aintiṇai' which means that the very purpose of Akattinai is to portray the life of the people.

An Akam poem is composed as the speech of the hero, the heroine, the maid, the chaperon or any other character. Even in many a Puram poem, the poet sings imagining himself as a bard or a dancing-damsel.[4] In all these places the poet like a dramatist

1. An Introduction to the Study of Literature, George G. Harrap & Co., Ltd., London, 1954. p. 10.
2. cf. Xavier S. Thani Nayagam, M.A., M.Litt, Ph. D., Landscape and Poetry, Asia Publishing House, Bombay, 1966. p. 43.
3. Shakespeare, "As You Like It", II—vii.
4. Puṟam, 64, 68 - 70, 103

speaks through the characters he creates. Particularly in Akam poems the poet never reveals his identity directly. Not even a single poem is attributed to a poet in Akattiṇai, as he himself is speaking there about the hero or heroine or about their love affair. Even if the poet has a burning desire to express his own ideas, he can utter them only through the characters.

A certain hero is secretly in love with a heroine but he delays his marriage with her. One day when he comes to meet his beloved, the maid tells her heroine as follows:

> " O lady! I am afraid to see you love-lorn and your
> body weakening and reducing like the salt, the
> nectar-like product of the wavy-sea, dissolving in
> the rain. Look yonder! The mountain of your hero
> with its ripe fruits seems to indicate to us his
> unkindness and seems to weep in sorrow, out of
> excessive affection, in the form of waterfalls.
> Why should you cry, thinking of your fate?
> Pine not. We shall speak out our sorrow to the hero
> himself. Hence start"![1]

Thus the speech of a maid to her heroine forms the subject-matter of a Tiṇai poem. She speaks like this when the hero is within earshot. The hillock and the ever-flowing water falls are portrayed as the sympathetic background[2], against which the main theme of the hero's prolonging of secret love (and its consequence) is described.

In this context, Hudson's statement may be quoted once again, which is very true of Tinai literature: "we are intensely interested in men and women, their lives, motives, passions, relationships; hence the literature which deals with the great drama of human life and action".[3] To put in a nutshell, Tiṇai poetry is a mirror in which human life finds its true reflection.

1. Naṟ. 88.
2. Xavier S. Thani Nayagam, M. A., M.Litt., Ph.D., Nature Poetry in Tamil, Singapore, 1963. pp. 39—41.
3. W.H. Hudson, An Introduction to the Study of Literature, p 11.

The commentator of Iraiyanār Akapporul is of opinion that the themes of Akam poems are not based on actual Worldly usage; but they are unreal, created by poets as ideal and delectable[1]. This definition is inappropriate. It is acceptable to the extent, that the worldly usage is only to deal with all that is pleasant and ideal; but to say that it deals with unreal things which are not found in the world is totally wrong. Naccinārkiniyar himself refutes this statement. He gives four reasons for his stand: (i) Composing a poem to describe an unreal thing is like saying "The space flower smells" (Akayappū Nārirru). It will be ridiculed as something illusory. (ii) If it is described as totally unreal, then it will not kindle any pleasurable feeling in the listener nor give any experience of reading poetry. (iii) The great grammarian Tolkāppiyar himself states that worldly life is the basis for Literary usage. It means that the theme of Tiṇai poetry is more realistic than fictitious. (iv) Tolkappiyar further emphasizes that this tradition pertaining to the five Tiṇais is deeply rooted in life and human actions. Hence, Naccinarkiniyar's conclusion is that to mean by 'Illatu' something unreal or not found in the world, is not in accordance with ancient traditions.[2]

Since the conventions of Tiṇai poetry are based entirely on realistic and worldly usage, the conventions of human life and worldly affairs ought to be observed. "As the modes of composition of the learned poets conform to the realistic usage of the world, Tiṇai poems ought to be composed in accordance with the usages prevailing in the world at the time of composition", states Tolkappiyar.[3] This implies that Tiṇai literature must give place to changes and develop itself along with the changing times. It is indeed very pleasing to see Tolkappiyar, who built the embankments for the stream of Tiṇai literature by classifying hundreds of old conventions and systematising them into useful and effective rules, laying down a general principle in this 'nūrpa',

1. Commentary on Iṟaiyanār Akapporul, p. 30. "Illatu, iniatu, nallatu eṉru pulavarāl nāttapattatu .."
2. Tol. Porul, Naccinārkiniyar's Commentary, N. 3 & 53.
3. Tol. 1163.

for the perennial flow of Tiṇai poetry down the Centuries. Iḷampūranar, in his commentary of this 'nūrpa' states clearly as follows: "Therefore that which has no usage in life will not occur in verse ..... Only that which has a connection with life will find a place in verse."[1]

We can give yet another instance to prove that Tiṇai poetry is found on Worldly life. Iḷampūraṇar who usually cites examples from old Caṅkam poems and the works of the later period to explain the rules of Tolkappiyar, in one place where he is not able to quote example from those works, simply states, that an actual incident in life may be taken as an example there; because he says, Tolkappiyar has codified literary conventions based on both Literary and Worldly usages.[2]

Though it is called Worldly usage in general, the details found in Tiṇai literature are those found in the lives of the Tamils and their civilization. For example, Tolkappiyar's rule is that " There must be parity in clan, age, character, temperament, gra ciousness, understanding and wealth of the lovers; the lover being superior (to the lady in certain respects) is not however forbidden".[3] "Why can't the hero be inferior to the heroine?", Iḷampuraṇar raises this question and replies, "As it is not in keeping with the dignity and honour of the Tamil way of life, the love between a noble heroine and an inferior hero is not accepted."[4]

Worldly usage, 'Ulakiyal valakkam', does not mean describing merely an incident that actually happened in life or telling an actual event as it is. It is the mode of treating events in such a convincing manner that a mind which is accustomed to different situations in life, must be able to feel, 'such occurrence is natural' and, 'such a thing can happen in life" while reading the poem. To put it in the words of Iḷampūraṇar, 'Ulaka Valakku' is that which conforms to the traditions of people".[5]

1. Tol. Porul, Ilampuraṇar's Commentary, N. 213.
2. Tol. Porul, Ilampuraṇar's Commentary, N. 166.
3. Tol. 1219, 1039.
4. Tol. Porul., Ilampuraṇar's Commentary, N. 90.
5. Tol. Porul., Ilampuraṇar's Commentary, N. 57. "Ulakiyal valakkavatu, ulakattar olukalāṟṟotu, ottu varuvatu".

'Ulaka Valakku' does not mean that all the events of the world must be faithfully and wholly reported. It means describing as far as possible what is good in life, rejecting the bad elements; praising virtue and condemning the evil; portraying only Aram or righteousness and doing away with sin. Only the best, greatest, most famous, most elegant and most delectable must be chosen as the theme of a poem. Even while portraying that which is bad, sinful and wicked, it must be done with a purpose or motive to eradicate or weed out the evil. Whatever may happen in life only the lofty must be selected as subject-matter of a song. The reader must be made to feel that it is natural and probable in life however great and rare it may be. It is not thorough realism or complete idealism; but it may well be termed 'realistic idealism'.

The love affairs among the lower strata of society i. e. workers or attendants belong to Kaikkiḷai and Peruntiṇai. Even in the higher strata of society there are some moral lapses like going after harlots. There is nothing wrong in taking this aspect also as part of worldly usage to enrich the meaning of the passage though it means deviating from Aram (virtue). But Tolkappiyar's rule is that while using them for poetical purposes, they must be filtered and made pious, lest they should ruin good sense and virtue. It means that when an evil aspect is portrayed, it is for the sake of condemning it or eradicating it and not for encouraging it. In short, the poetic convention is composing Akam poems with an admixture of love, having Aram, Poruḷ and Iṉbam (virtue, wealth and pleasure) as the ultimate aim.[1]

Dramatic Usage (Nāṭaka Valakku)

When we attempt to capture the poetic quintessence of the dramatic movement in life in the form of captivating pictures and living words, we naturally set up and adopt certain fanciful techniques. We willingly suspend our disbelief and accept as true a story or a legend that dragged on for years when it is presented

1. Tol. 1038.

in the form of a drama of three hours' duration. In this way, we look at portraits depicting a familiar waterfall or the sun-rise. Though the painting is only a two-dimensional flat surface, we feel as if the waterfall is gushing down the sloping hill and the bright-red morning sun rising over the blue surface of the deep sea, far spreading his golden-yellow beams. We accept these as quite real and true. The medium of words also has its short-comings and limitations. Accordingly we do not hesitate to accept as true and real what is described in a poem by means of imaginative techniques. This belief in the techniques, which are founded on reality is known as 'acceptance' and 'acceptance of illusion'; these are the major conventions of every art.[1]

The commentators' interpretations of the phrase, 'Naṭaka Valakku' (Dramatic usage) will further elucidate my point of view:

(i) Iḷampuranar says: 'Naṭaka valakku' consists in collating all that is delectable and interesting and describing them as if they occurred in one context; that is grouping together the interesting anecdotes like "two lovers having equality in wealth, family, character and love, meeting each other by themselves through destiny and after a period of secret love, getting married in the traditional method, and narrating them together as if the noble and delectable incidents alone happened in their life". This may be compared with the following imagination found in an Akam poem: "The love between great people will ever be exalted, quite like the honey sucked by the bees from the fresh-blown lotus flowers and preserved in their hive on the Sandal tree."[2]

(ii) The interpretation of 'Naṭaka valakku' given by Naccinārkiniyar further simplifies this. He first defines this phrase as 'Punainturaivakai' (fictitious imagination) and then he explains it thus: 'It is a traditional method to portray the union of lovers in the background of hilly regions only, though it may occur anywhere else in the world'.

1, John Livingston Lowes, Convention and Revolt in Poetry, P. 2.

2. Naṟ. 1.

It is worth noting the unique method of dramatic development of an Akam poem : A youth and a maiden of same age, character and beauty meet each other by themselves in the background of a hilly and splendid natural landscape adjoining a hillock. They meet and enjoy themselves during the midnight hours of the early snowy season or the winter season, which spur on their love-impulses. Or, they are not able to meet and mingle at the appointed time and place and so pine in brief separation. Such must be the mode of composition in Kurincittinai.

The hero separates from his lady to take part in war. He hurries back home after the battle to join his beloved, usually in the evening and at the advent of the rainy season that comes soon after summer, when the Mullai blooms thick in every bush and spreads after its fragrance ; or the lady pines in separation for her lord who has not come back from the battle-field, at the appointed time, the season of showers. Such must be the description in Mullaittinai.

A hero born in an aristocratic family is averse to his wife who is delivered of a child; he seeks union with strumpets. He whiles away his time sporting with them joyfully in the stream and in the parks. When he returns home, his wife feigns anger and pretends to be averse to him. The hero in order to appease his inflamed lady appeals to her by sending messages through the bard and her maid. Such must be the mode of description in Marutattiṇai.

In the thick-leafed grove on the sea coast, the lover and the lady carry on their secret love and enjoy themselves during day time. When the lover departs in the evening, the heroine's eyes are wet with tears. The night call of the Aṉril bird from its nest on top of the palmyrah tree to its mate disturbs the heroine's sleep. Her suppressed sentiments of love are stirred and she spends a sleepless night pining in separation. Thus must it be in the Neytaltiṇai.

The lover takes leave of his lady in the hot season in order to amass wealth; his track is arid with no water on the way and is infested with highwaymen. The hero is reminded of his beloved

by the sight of pairs of birds and animals and hence he is very much saddened. Thus must be the description in Palaittiṉai.

Thus love is dealt with in the Five Tiṉais, each pertaining to a particular region with its characteristic season and hour of the day, its flora and fauna, which are quite essential to constitute the particular environment and backgrcund for the main theme. The region, the season and the hour are called 'Mutal poruḷ' (the basic material). The fauna and flora or the objects of that particular region are denoted as 'Karupporuḷ'. These to form the descriptive part of a poem and are useful for the background. Uripporuḷ constitutes the very soul of the theme of a poem which is about the various aspects of love. Withont this Uripporul there is no Akam poetry at all; but as for 'Mutal' and 'Karu', they may or may not occur in an Akam poem as they are not considered so much essential as the Uripporuḷ.

According to Nacciṉārkiṉiyar, such portrayal of love is Nāṭaka vaḷakku. He says that the reason for creating such a beautiful scene is to give aesthetic pleasure to the readers. This will become more meaningful if we bear in mind the decorative scene-settings of a drama or a film nowadays. For instance, if the lovers sing songs and make merry in a scene, an apt background of green groves, waterfalls and the dancing of peacocks will be set up. Similarly if in a scene, the lovers pine in separation, then a fitting background of barren stretch of land with thorny thickets and a withered tree standing lonely like a skeleton is provided. As stated in 'Landscape And Poetry', "In his choice he (the poet) would give preference to such details of landscape as heighten or bring into relief the essential theme of human behaviour about which he wishes to write"[1].

(iii) Dr. Somasundara Bharatiar gives a new interpretation to 'Naṭaka vaḷakku'; "The conventions derived from dramas which intend to present on stage lofty ideals with nice action".

1. Xavier S. Thaninayagam, M A. M.Litt. Ph. D., Lanpscape And Poetry, p 93.

Almost each Tiṇai poem is like a 'One-Scene Play' and some odes in Kalittokai and Paripāṭai are like 'One-Act Plays. The devices or techniques used in these verses establish the fact that the conventions of Tiṇai poetry might have been derived from stage conventions. Thus the three foregoing interpretations describe what exactly is 'Naṭaka valakku'.

We come to understand that the 'Ulaka Valakku' is the source of Tinai poetry and the 'Nātāka Valakku' is the technique by which the elements of life are transformed into a poetic composition. In other words, the conventions derived from life, are the subject matter of Tinai poetry and the conventions derived from the 'Kuttus' and dramas of ancient Tamilakam are the technicalities followed by the Tiṇai Poets traditionally.

II

Classification of Akam Poetry

The Subject-matter very much used during Tolkāppiyar's time is called Tinai. This consists of two great divisions, Akattiṇai and Purattiṇai. They contain seven subdivisions each: Akattiṇai comprises of Kaikkiḷai, Mullai, Kuriñci, Marutam, Neytal, Palai and Peruntiṇai. The middle five are termed, en bloc, Aintiṇai. Of these, Kaikkiḷai and Peruntiṇai have not been dealt with in an elaborate manner. Tolkāppiyar defines these two, in two nurpas and concludes with the note 'Kaikkiḷaikkurippu', and 'Peruntiṇaikkurippu'[1]. Thus he indicates that Kaikkiḷai and Peruntiṇai are not often treated.

Since Tolkāppiyar states that Aintiṇai deals with virtue, wealth and pleasure together with mutual love,[2] it is inferred that the other two had strayed from them. Because of the rule that no personal names be mentioned in Aintiṇai,[3] we may conclude

1. Tol. 996 & 997.
2. Tol. 1038.
3. Tol. 1000.

that in poems belonging to Kaikkiḷai and Peruntiṇai, the names of the hero and the heroine may be mentioned. If the actual names are mentioned in a poem then it is excluded from the Akam category and included in Puram. Hence Kaikkiḷai and Peruntinai are of two types: one belonging to Akam without mentioning the personal names and the other belonging to Puram mentioning the names. The types of Kaikkiḷai mentioned in the Pāṭaṉ Tiṇai of Puram may be those containing personal names.[1]

'Kaikkiḷai' is described briefly as one-sided love or unrequited passion. But it can be well defined as 'slender relation ship' (ciru uravu). In other words, "A man falls in love with a young but immature girl and becomes incurably afflicted with love for her, feels gratified by his own passionate speech even if there is no response from her.?'[2]

(i) A person seeing a beautiful and passionate maiden; (ii) on seeing her dazzling beauty, hesitating if she were an angel; (iii) trying to have his doubt cleared and (iv) at last deciding that, she is a damsel of the earth because she winks her eyelids and her feet touch the ground-these four stages also come under Kaikkiḷai. From this convention, we learn that mutual love is essential for Aintiṇai and that the rest is included in Kaikkiḷai and Peruntiṇai.

(i) In Aintiṇai, the hero will threaten to ride the 'Maṭal' when his attempts, to marry the heroine, fail. Simply to threaten to ride the 'Maṭal' belongs to Aintiṇai.[3] But actually mounting the 'Maṭal' and going in the streets before all people belongs to Peruntiṇai[4]. (ii) Failing to win the love even after youth is over- (iii) the intensity of passion increasing too much even when con; soled by others ; (iv) the unlimited and forceful nature of passion- these are termed Peruntinai.[5] In the words of Dr. V. SP. Manickam "When the lovers, unable to confine themselves within the due limits, resort to action which proclaims to the public at large their

1. Tol. 1056.
2. Tol. 996.
3. Tol. 1048, 1057, Kuṟu. 17, 182.
4. Kali, 142, 143 etc.
5. Tol. 997.

excess; these ideas become subjects of Peruntiṇai. Therefore the adjective 'Perum' connotes the overstepping of certain limits enunciated in Aintiṇai, by the lovers of mutual union".[1] Hence Peruntiṇai is the name given to poems dealing with excessive passion.

It can easily be gathered from the above explanations that in the five Tiṇais all songs deal with the different stages of temperate love. A vast majority of the Akattiṇai poems deal with Aintiṇai. As pointed out before, Tolkāppiyar, excepting in a few nūrpas, has classified and interpreted mostly the conventions of Aintiṇai only.

III

Composition of Akam Poetry

Akam poetry treats of three matters namely Mutal, Karu and Uri. Mutal refers to the landscape and the season including the time-unit of a day. The landscape can be broadly divided into four regions, viz., the mountain and the region adjoining it, the forest and its adjacent area, the fields beside a river and the surrounding agricultural area and the coastal tract. The regions adjoining the mountain and forests may become arid tracts during the hot and dry summer season. These will be sung respectively in Kuriñci, Mullai, Marutam, Neytal and Pālai poems, according to Caṅkam tradition.

Time can be divided into 'Perumpolutu' (The season or the parts of an year) and 'Cirupolutu' (The hour or the units of day) Perumpoḻutu or the season is six-fold ; Iḷavēnil (spring or early summer), Mutuvēnil (summer), Kar (rainy season), Kutir (cold season), Munpani (the early dewy season) and Pinpani (the later dewy season). When compressed two by two, these can be called the Summer season, the Rainy season, and the Snowy season Also, 'Cirupolutu' of a day is six-fold; kālai (Morning)

1. Tamil concept of love in Akattiṇai, Kalakam edition, Madras, 1962, p. 141.

Naṇpakal (Noon) and Erpāṭu (Evening) are the three parts of the day-time. Mālai or Muṉṉiravu (fore-night), Yāmam or Naḷḷiravu (mid-night) and Vaikarai or Piṉṉiravu (later night or the small hours of the morning) are the three parts of the night. 'Erpāṭu' is the time of sun-set; but later the time of sun-set was also called by the term 'Mālai' (which originally referred to 'fore-night' in Tolkappiyar's time). Thus, the same word 'Mālai' has been used to mean both the sun-set and fore-night without distinction, in many Tiṇai poems.[1] The rainy season (Kar) and the fore-night (Malai) of the season belong to Mullai; the cold (Kūtir) and the early dewy season (Munpani) and the mid-night of these seasons belong to Kuriñci; the small hours and the morning of a day belong to Marutam and Neytal has only the time of sun-set. Pālai has three seasons, later-dew, spring and summer and its midday hours[2]. A season is of two months' duration and the unit of a day is of four hours' time.

The objects of the environment depicted in Akam poems, like the deity, food or agricultural products, flora and fauna, the drum, the avocation and the music (or the lyre) characteristic of the particular landscape are denoted as "Karupporuḷ".[3] The presiding deity of Mullai region is 'Mayōṉ'; of Kuriñci 'Cēyōṉ'; of Marutam 'Vēntaṉ' and of Neytal 'Varuṇaṉ'[4]. Tolkappiyar has not enumerated any other 'Karupporuḷ' in detail. Poets have used in poems the respective 'Karupporuḷ' in the traditional manner. Since Tolkappiyar did not consider Palai as a separate region he did not assign any deity to it. But in later times 'Korravai' came to be called the deity of Palai[5]. Karupporuḷ such as a flower and a bird cannot wholly be attributed to a particular region; because it is natural that what is characteristic of one region at

1. Kuṟu. 122, 162; Nar. 69, 117; Akam. 9; Kali. 118, 129.
2. Tol. 952–956.
3. Tol. 964.
4. Tol. 951.
5. Nambi Akapporuḷ, N. 21.

times may appear in another region. So, they may be sung in any region, as its own 'Karupporuḷ' without any distinction.[1]

Uripporuḷ (essential theme of a poem) is said to consist of the union, separation, waiting, pining, feigned quarrel of lovers and their reasons. But Tolkappiyar does not specify which Uripporul will come in which Tinai. Commentators, however, assign them respectively to Kuṟiñci, Pālai Mullai, Neytal and Marutam. It is natural that the different aspects of love take place in all regions; but according to poetical conventions, certain regions notably stand for certain aspects of love. Iḷampūranar also conveys the same view.[2] In pre-Tolkāppiyar days, poets might have composed poems about a region mentioning all the aspects of love. But later on, owing to the predominant feature of a region and the life of the people of that particular region, poets might have begun the conventional method of composing poems pertaining to a particular aspect of love.

Tolkāppiyar gives exemption to sing a poem in a particular tiṇai with some other season, time, or the fauna and flora of another region. This is known as 'Tiṇaimayakkam' (regional interchange). But, he says that only one region must be touched upon in an Akam poem; another region must not be brought in.[3] So, we understand that its land is the basis for an Akam poem, which is very useful to classify the 'tiṇai' of it. Tolkāppiyar says that of the three parts of a 'tiṇai' poem, Mutalporul is important; Karupporul is more important and Uripporul is the most important of all.[4] Iḷampūranar also explains in this regard "If in a certain song, these three matters occur, then its 'tinai' will be classified by the 'Mutal' Porul (landscape and season); if without the 'Mutal', the other two only occur, Karupporul (visible objects of the landscape) will indicate the tinai of that poem; if Uripporuḷ (the aspect of love) alone comes, without any description of

1. Tol. 965.
2. Tol. Porul, Iḷampūranar's Commentary, N. 16 & 89.
3. Tol. 958.
4. Tol, 949.

background it will by itself reveal the 'tiṇai"[1]. This explanation well fits Tinai poetry conventions.

We shall now observe how a tiṇai poem is composed with these three constituents :

> "O, you, beautiful-bangled girl ! The sharp-edged shoots of jasmine (Mullai) appear; the 'Illam' and 'Koṉrai' buds loosen and blossom forth ; the deer that have long and black horns like twisted rods of iron, leap about the small pits full of pebbles ; in such a vast jungle, the season of showers to drive away any concern about water scarcity starts with lightning, thunder and scattering of big rain drops !
>
> "The hero, chieftain of a country having small hillocks, comes thinking about your beauty which is as fine and fragrant as the 'Kāntal' bloom found in abundance on the sprawling mountain, east of Uṟaiyūr known for its many boisterous festivals. He comes in a chariot drawn by horses that have well trimmed manes.
>
> "If the reins were loosened, the horses may gallop full speed; this may affright the bees, that gather the pollen in the flowery garden with the pleasurable company of their mates. Hence he comes slowly in his beautiful chariot with the tongues of its tiny bells tied. Look yonder!"[2]

In this poem, 'the hero's return thinking about his lady as told by the maid, is the Uripporuḷ which permeats the entire poem. Flowers like Mullai, Illam and Koṉrai and the deer represent the Karupporul. The mention of the forest and the rainy season constitutes the Mutal Poruḷ. So, this is classified as Mullaittiṇai. The Uripporuḷ or the aspect of love depicted in this poem ends thus: "Yonder, your lord comes, look"! Thus these three are happily combined.

1. Tol. Porul, lampūauar's Commntry, N. 3.
2. Akam, 4.

IV

Context of an Akam poem

Tiṇai poetry treats of events in human life, leaving aside birth, death, disease, and old age. That is, it treats of matters such as the secret pre-marital love and chaste, married life. To be precise, a particular incident from pre-marital love or wedded life is taken up as the central theme of a poem. It may be called in many places, a certain psychological feeling rather than an incident. So, in an Akattiṇai poem, who said, to whom was it said, in what connection it was said; these are as important as the theme. If the context is misunderstood, the meaning of the poem may also go wrong. That is why, below each poem, its context or colophon (who said it to whom) is written.

> "The Hero, who went across the arid tract strewn with pebbles said that he would be at home again by the rainy season, Though the season of showers has not yet come, the big-trunked Koṉrai trees have mistaken the off-seasonal rain and put forth rows of flower bunches. Alas, certainly the Koṉrai trees are ignorant!".

This is the 66th verse in Kuruntokai. Only those who are well acquainted with the conventions of Tiṇai poetry will be able to understand who said this to whom and in what context. The hero has launched an attack upon his enemies, promising that he will return during the monsoon season. There is a downpour and the Koṉrai trees put forth lots and lots of flowers. The heroine is sad that her lover has not yet returned home true to his word even after the advent of the rains. In this context, her maid consoles the heroine: "This is not the real rainy season. Mistaking the stray, off-seasonal showers, the stupid Koṉrai trees have bloomed". And so, there is a note below this poem which reads:

"This is expressed by the maid, comforting the love-lorn heroine who is sad to see the rainy season, and convincing her that it is not the actual rainy season mentioned by the hero".

This is called 'Kolu' (colophon). Each Tiṇai poem, whether Akam or puram, has such a colophon, The poet himself might

not have written the Kolu; because, the Kolu of some of the verses reads: "The speech of the maid; it can also be the speech of the heroine".[1] If the poet himself had written these, then there cannot be room for doubt or ambiguity. The convention is that the poem should be so written that the reader must be able to know the context and who said this to whom.[2] In most of the poems the context can be easily understood. But still in a few poems these details are hardly to be understood and so, it is also equally difficult to get at the meaning. Hence the latter-day writers adopted this method of appending the 'Kolu'. Tolkāppiyar has not mentioned anything about this. In regard to the colophons written below the Cankam Tiṇai poems there are some doubts. But we should admit that but for these appendices it would have been extremely difficult to fix the meaning and context of these poems.

The Tiṇai is helpful to show merely the classification of a poem; but the subject-matter of a poem is understood only when its context (Turai) is recognised.

Kaḷavu (Clandestine Love)

'Kaḷavu' is fourfold: Kāmappuṇarcci, Iṭantalaippaṭal, Pāṅkoṭu Talāl and Tōliyirpuṇarvu.[3] The lovers' first meeting is Kāmappuṇarcci (or the meeting taking place due to the love impulse). Hoping that they can meet again as they did the previous day by accident, the lovers go to the place of their first meeting and meet each other once again, This is Iṭantalaippaṭal or meeting at the same place. The hero discloses his love and explains the cause thereof to his companion who critically enquires about his love-affair. This is known as 'Pāṅkoṭu Taḷāl'. The hero divulges his love to the heroine's maid and seeks her aid to win his love. This meeting by the assistance of the maid is called 'Tōliyirpuṇarvu'. Most of the Kalavu poems come under the category of Tōliyir Puṇarvu' which contains several sub-divisions or 'Turais'.

1, Akam. 32.
2. Tol. 1463.
3. Tol. 1442.

The maid is quick and clever to perceive the presence of passionate love between the hero and the heroine. She learns about their love by the hero's entreaty to her to assist him in his love or by his appearance when the heroine and the maid are alone. This is known as 'Matiyuṭampaṭutal'.[1] Also, the maid is able to know the truth from the changes in the heroine's figure, fragrance, food-habit, conduct and her tendency to be secretive.[2] She also skillfully narrates to the heroine many situations, real or imaginary, in an ambiguous manner, so as to find out more.[3] 'Kaḷam' is the appointed place where the lover meets the heroine. The heroine is to fix the spot because only she knows the place of easy access. Sometimes the maid also will specify the meeting Place.[4] Thus the hero will meet the heroine by day and by night. These trysts are called Pakarkuri and Iravukkuri. In those days, the house consisted of a quadrangle, the main building, the back-yard and a garden. At night the lovers will meet in the garden, at the rear of the house. Tolkāppiyar specifies that Iravukkuri (night-tryst) should be at such a distance within the premises that the talk of the inmates will be audible. Pakarkuri (day-tryst) is a place on the outskirts of the heroine's village which she can frequent stealthily during day time.[5] Occasionally, the hero will not be able to meet her at the appointed hour, and the heroine will feel miserable in the absence of her lover.[6]

The perilous path to be traversed by the hero in the total darkness of night is a constant source of fear to the heroine and the maid.[7] The parents suspecting the heroine prohibit her from going out of the house and keep her under close watch. This is called, 'Irceripppu' (immurement).[8] The mother of the heroine,

1. Tol. 1073.
2. Tol. 1060, L. 1-4.
3. Tol. 1060, L. 5-6.
4. Tol, 1066 & 1067.
5. Tol. 1076-1078.
6. Tol. 1079.
7. Tol. 1057 & 1060.
8. Ibid.

disquieted by her gradual emaciation will call and consult the priest. Worship will be offered to Lord Muruka and the Vēlaṉ will perform a wild spirited dance, known as 'Veriyāṭṭu.'[1] The public may soon detect the secret love and gossip about this which is known as 'Alar'.[2] The maid will inform the hero of these developments and urge him to arrange for his immediate marriage with the heroine. This is called 'Varaivu Kaṭātal'.[3]

The hero beseeching the maid to help him in his union with the heroine is 'Kurai Irattal' or 'Piṉṉilai Muyarci'.[4] He will present leaf-garments to the heroine through the maid. If the maid accepts it, it means that she will help him ; [5] if not, it means that she rejects him.[6] The hero will threaten the maid that he will kill himself by riding the 'Maṭal' and thereby he will coerce her and get her consent.[7] She will intentionally postpone the acceptance of the hero's overture of love in order to try his constancy and also to impress upon him the worth of his mistress. [8] She will reveal to the heroine's mother indirectly or openly the secret love of the heroine. [9] Thus the maid so arranges that the hero marries the heroine and sees to it that this secret love does not become illicit. When others come seeking the heroine's hand, the maid takes necessary precautions to stop such an alliance and will disclose the truth to safeguard the chastity of the heroine. This revelation of truth is only to make their life virtuous. Hence this is termed 'Araṉ' or 'Arattoṭu Nirral' (Upholding righteousness). [10]

During the period of secret-relationship the hero never separates from the heroine for a long time. But he may separate

1. Tol. 1057.
2. Tol. 1061.
3. Tol 1156.
4. Tol 1048, 1074.
5. Aiṅk. 211.
6. Kuṟu. 1.
7. Tol. 1048
8. Tol. 1049, 1060.
9. Tol, 1060.
10. Tol. 1060, 1152.

for a brief time in order to acquire wealth.[1] The reason for this separation is that, in those days, the bridgegroom must offer gold to the bride before wedding.[2]

The heroine will long to wed the hero, as she is afraid of public aspersion of scandal of the possibility of the hero deserting her and of another person marrying her. She will also be desirous of assuming the prerogatives of a wife. If she feels that her love is not attainable, she will elope with the hero secretly to his village with the connivance of the maid. This is known as 'Uṭaṉpokku' (elopement).[3] The heroine may get married to the lover of her choice in her own village with the consent of her parents,[4] without any necessity for elopement; the eloped heroine may marry the hero in his village.[5] Anyway the clandestine love should culminate in connubial life. This is the basic principle in all Kaḷavuttinai poems.

Karpu (the love in wedded life)

Marriage is the prelude to wedded life. Clandestine love must end in connubial life within a certain period. There were certain marriage rituals to be followed.[6] Anyhow, the lovers must be united by marriage and then only they will be accepted by their parents or by society. Karpu is twofold in general: disclosure of the secret love and marrying the heroine with the help of the relatives. It is called chastity (Karpu) which contains 'Malivu' (pleasure), 'Pulavi' (sulkiness), 'Ūtal' (feigned quarrel), 'Uṇarvu' (pacification and reunion) and 'Pirivu' (separation).[7] In 'Karputtiṇai' there are songs about marriage and pleasureable life, but most of the songs only deal with separation and its allied aspects.

1. Tol. 1055, 1057.
2. Akam. 90
3. Tol. 1171.
4. Akam. 282, Klai. 41.
5. Tol. 1089.
6. Tol. 1091.
7. Tol. 1443.

Types of separation

The boundless pleasure and joyous union of the newly wedded couples may be sung in Karputtinai poems. But in most of them separation is dealt with. There were many reasons under the pattern of life in those days, for the hero to separate from his lady.

A hero may leave behind his lady (i) for purposes of advanced education; (ii) in order to quell his foes or (iii) to go as a messenger to forestall a battle.[1]

The majority of poems deal with the hero parting from his lady in order to fight the enemies. The grammarians describe this at length. In those days, there was a social custom of 'Kalleṭuttal' or raising a stone in memory of dead soldiers. This stone may be brought from the enemy's country also. Then an image would be carved and erected ceremoniously. Proceeding against the foes in order to bring such a stone is one of the reasons for lover's separation. We read in the Vañcikkāṇṭam of the Cilappatikāram that Cēraṉ Ceṅkuṭṭuvaṉ went to the North to procure the stone for his mother's monument and washed it in the waters of the Ganges. Later he again led an expedition against the North, defeated the enemies to get slab for Kaṇṇaki's monument and purified it, in the Ganges. Tolkāppiyar's statement, "Mēviya cirappiṉ ēṉōr paṭimaiya"[2] means "for the reason of raising a monument (erecting an image) for famous predecessors". Whatever be the interpretation of this nūrpā, the ultimate meaning given by Iḷampūraṇar is: "Find it in the Cilappatikāram that the king Cēraṉ Ceṅkuṭṭuvaṉ has parted with his lady for the purpose of erecting an image of Kaṇṇaki".

The next line in the above mentioned nūrpā (974) reads, "Mullai Mutalāc-colliya muraiyāl, pilaittatu pilaiyātākal vēṇṭiyum". Kings in the ancient times very much desired that their lands must possess the resources of all the four regions. They wished to be blessed or greeted as follows; "May you live long

1. Tol. 971.
2. Tol, 974. Poruḷ. Akat. Iḷam 30 Commentary.

with the regions the hill, mountain, low country and forest united under your command''! So, in order to enrich the natural resources of their lands, they sometimes invaded enemies' territory. Thus, this sort of invasion, prompted by a desire for territory is yet another reason for lovers' separation. This is described in Purattiṇai as 'Vañci'. Because the southern portion of his kingdom, consisting of the Pahruḷi river and the Kumari hill was submerged by the sea, the Pāṇtya king marched North and conquerred the Gangetic plains and the Himalayan region". This is mentioned in the Cilappatikāram. The Kalittokai refers to the Pāṇṭiyā's victory over the Colā and Cērā kings and thus, adding their territories to his realm, as his land had been swallowed by the sea.[1]

The third reason for marching against the enemy is also mentioned in the last line of the above mentioned nūrpā (974). It reads: 'Iḷaitta oṇporuḷ Muṭiyavum Pirivē " — 'They fought against enemies to bring home large homage'. There are varying interpretations to this nūrpā, which mentions the three reasons for the hero's leaving to fight the foes. Iḷampūranar, while explaining this nūrpā, speaks of two types of separation, one to establish the 'Dharma' (virtue) and the other to amass 'wealth'. Nacciṉārkiṉiyar brings under this type, in the way of explaining the above nūrpā, "the separation of kings for protecting the country and that of merchants for the acquisition of money ". The other commentators and critics also give the same explanation. Even the minor grammar works of the later period, quite contrary to the Caṅkam literary convention, mention a new kind of separation. They say, it is the separation of the hero to protect his country or to keep the peace by suppressing the unrestful elements. This is not found in any of the Tiṇai poems. Again, is it correct to explain this nūrpā (974) as to mention about the sepāration to amass wealth? Tolkāppiyar explains separately and in detail 'the separation of the hero to acquire wealth' in the nūrpā 979 : "As great men would like to secure their fortunes, live a righteous life and seek pleasure through it, they separate to acquire wealth".

1. Cilampu: XI, 19–22. Kali, 104.

Not having taken this nūrpā into mind, the commentators have wrongly conceived that the separation for the acquisition of wealth is also mentioned in the former nūrpā, which details the separation to fight the enemies. It refers only to the marching against the foe with the definite purpose of getting wealth after destroying the enemy's country, the wealth obtained after conquering them and the wealth which they submit as their homage. We have many examples for this in works like the Puranāṉūru and the Patirruppattu.

Hence separation is of four types according to Tolkappiyar (i) separation for the purpose of advanced learning; (ii) separation to fight the foes; (iii) separation for conveying a message and (iv) separation for acquiring wealth. Of these the first and the third rarely happen and these are found only in the case of great men.[1] There are only a few poems in Puranāṉūru about the royal-mission ('Tūtu').[2] But no specific reference to these two types of separation is found in any Akam poem. Of the other two, separation on account of fighting with the enemies and separation in order to acquire wealth, we have plenty of illustrations in Mullai and Pālaittiṇai poems respectively.

Yet another type of separation is known as, 'Parattaiyirpirivu" (separation due to the hero's going to the harlots). This is dealt with at great length in Marutattiṇai poems. However, considering the meanness and immorality of this type, Tolkāppiyar did not include it in his classification of separation.[3] But he has dealt with the different 'Turais' of this kind of separation in Karpiyal.

Another explanation may also be given for his neglect of this type of separation: In Akattiṇai Iyal, he calls it 'Parattaiyiṉ Akarci'.[4] 'Akarci' means 'going away for a short period'. While the other types consist of going away from the village and country itself, this consists of just going to the next street or

1. Tol. 972.
2. Puṟam. 95, 305.
3. Tol. 971 — 979.
4. Tol. 987.

colony of the harlots, bathing in the rivers and enjoying oneself in the parks. However many of Tolkāppiyar's statements in 'Karpu Iyal' deal with the various aspects of this type of separation. The epithets, he gives to this type, clearly indicate his own conception of this. He calls this 'Koṭumai olukkam',[1] 'Pēnā olukkam' [2] and 'Aṭaṅkā olukkam' [3] (improper and uncontrolled conduct of the hero). The maid who condemns the hero's affairs with prostitutes may well call him "Aṉpilai" and "Kotiyai" (One who is without love and is cruel).[4] Thus observes Tolkāppiyar. Again he describes the heroine's anger towards the hero who has been to the prostitutes and the hero tries to appease her. In these contexts, the heroine is ennobled and the hero is depicted as one humble, afraid and penitent.[5] Thus Tolkāppiyar reveals his high sense of righteousness whenever he explains the various poetic conventions [6].

Tolkāppiyar has also set the time-limit to the duration of the different types of separation. Separation on account of prostitutes does not occur during the first twelve days after the heroine's menses; the separation on account of advanced learning lasts for three years and the other types of separation (to wage war against enemies; to convey message between the quarrelling kings and to earn wealth) are only for one year.[7]

Thus Akam poetry deals with a sentiment or an incident in a certain situation of Kaḷavu or Karpu. There is no connection between the incidents of any two poems. There are a hundred poems on each Tinai in Ainkurunūru and under each title there

1, Tol, 1093,
2, Tol. 1606.
3. Ibid.
4, Tol, 1104.
5. Tol, 1092, 1093, 1096, 1097.
6. The grammarians of medieval period have not hesitated to include this also as one type of the separation. They gave prominence to this kind of separation, by mentioning it at first while classifying them. One more kind of separation, 'Kāval Pirivu', was also included by them and thus, the kinds of separation became six, in their hand - Iṟaiyanar Akapporul, N. 35 and Nambi Akapporul, N. 200.
7. Tol. 1133–1137.

are ten songs. In these songs, the different incidents are not narrated as an orderly or arranged story, as if in the first poem the hero pleads with and appeals to the heroine's maid and in the next, the maid expresses the hero's love to her lady and so on. Only later on, the 'Kōvai' works deal with the various situations in a serial manner. According to tradition, the hero and the heroine in each of the poems are different. The characters of one poem have no relation with the characters of another poem. The idea behind each of these poems is to show the different scenes of the drama of human life on the stage of the world and thereby indicate its totality. Just as the tiny atom contains the aspects of the macrocosm, a particular cross section of the lover's life is able to indicate their complete life. The scene depicted in a single poem in Tinai literature is not only a part of a great drama, but it is itself a drama of human life.

V

Characters of Akam Poetry

The characters of all Akam poems are those who have something to do with the love affair of the hero and heroine. The hero and heroine are the important characters who make their direct appearance or who are mentioned by others. They must be equal in their birth, clan, masculine or feminine qualities, age, beauty, love, grace, intelligence, humility and wealth.[1] They should not possess such bad and undesirable qualities as jealousy, cruelty, over-weening self pride, talking ill of others in their absence, using harsh and rude words, degrading themselves by uttering falsehood, flattering themselves by imagining their class as superior to the other, ignorance, discarding principles of righteousness and morality, and the mean mentality to compare their beloved with others.[2] Apart from this parity between them, the hero may be portrayed as being superior to the heroine in good qualities.[3]

1. Tol. 1219.
2. Tol. 1220.
3. Tol. 1039.

The hero must be shown as magnanimous and intelligent,[1] while the heroine ought to be described as timid, shy and modest, restrained and disciplined in her feelings.[2] The heroine should never speak out her passion but may hint at it by oblique references.[3] Though she consents to the desires of the hero, she will talk as though she is indifferent to him. She may suffer because of her love-sickness but should not express it openly.[4] Her body and soul may emaciate but she must not seek and meet her lover on her own initiative.[5] It is the lover's task to solicit the heroine and her maid to accede to his wishes. Chastity, love, good conduct, patience, strength of mind, hospitality and looking after the relatives are the virtues, a heroine must possess.[6]

The hero hands over to the heroine all liberty as she becomes his life-partner and she shoulders the responsibilities of his family. He realises the heroine's tenderness, aware of his responsibilities as her guardian; he respects his lady who perpetuates his family tradition by begetting a child.[7] Thus, these noble qualities of the hero and heroine serve as models to the men and women of this world. Poems about heroes and heroines who are defective in virtues belong only to Kaikkiḷai and Peruntiṇai and not to Aintiṇai.

The maid is a character in Tiṇai poetry, incomparable and peerless. In fact, she has greater importance in poems than the hero and heroine themselves. She foresees and forestalls all the impediments to their love and safeguards them. And also she is the constant impediment to prolong the secret love and tactfully tries to hasten the marriage of lovers as soon as possible. She is fit and competent to counsel them.[8] In many contexts, the maid

1. Tol. 1044.
2. Tol. 1045.
3. Tol. 1064.
4. Tol. 1054,
5. Tol. 1149.
6. Tol. 1098,
7. Tol. 1092. 1093. Kuṟu. 181.
8. Tol. 1185

speaks on behalf of the heroine. She considers the weal and woe the good and bad, the bloom or the emaciation of the heroine as her own.[1] She is ever keen and careful to impress on the hero, the heroine's tenderness and on the heroine, the duty of taking the best care of her lord.[2] She is clever and cautious in directing the 'Kaḷavu' into 'Kaṟpu' or the clandestine love into connubial one. Therefore she has a major role to play in the aspects like Aṟattoṭu Nirral, Varaivu Kaṭātal and Uṭaṉpōkku. Tolkāppiyar gives to the maid praiseworthy epithets like, "the maid possessed of immeasurable greatness;"[3] 'the maid who has become one with the heroine in an inseparable manner'.[4] Apart from these three, the rest are minor characters.

Tolkāppiyar states that the maid, foster - mother (Cevili), the male - companion (Pāṅkaṉ), the brahmin (Pārppāṉ) together with the honoured hero and the heroine are the six characters participating in the period of secret love. In Karpu there are twelve characters, namely the bard (Pāṇaṉ), the actors (Kūttar), the dancing damsel (Virali), the harlot (Parattai), the learned (Arivar) and the spectators (Kaṇṭōr) and the first six characters (of Kaḷavu).[5]

He states that the following twelve characters, the maid, the mother, the brahmin, the companion to the hero, the bard, the songstress (Pāṭiṉi) the servants (Iḷaiyar), the guests, the actors, the dancing - damsels, the learned and the spectator are useful to bear messages between the hero and the heroine.[6] We have also references to the people of the village (Ūrār), neighbours (Ayalōr) the next - street neighbours (Ceriyōr), the sooth - sayers, the heroine's fãther and her elder brother ; but the convention is that poems must not be composed as their speeches.[7]

1. Tol. 1167.
2. Tol. 1060, 1096
3. Tol. 1060. 'Tāṅkarum ciṟappiṉ Tōḷi '
4. Tol, 985. 'Oṉṟittōṉṟum Tōḷi. '
5. Tol. 1445 & 1446.
6. Tol, 1139.
7. Tol, 1447.

In Tinai poetry, there is no villain standing between the lovers. Anyhow the dramatic development of a tinai poem is found in its theme and imagination. In fact, it is the heroine's own mother who puts in the first hurdle in the path of love; she immures her in the house and thereby helps to strengthen and develop their love. But when the heroine has eloped with the hero, the mother's sincere affection breaks out like flood waters. The mother wants to keep her daughter under close custody only in order to protect her family prestige. The mother consults the oracle, because she mistakes her love-sickness to be caused by divine displeasure; the priest is called in to offer worship to Lord Muruka and he dances in a frenzy. Strangers come with proposals for the heroine's marriage. Many such impediments threaten to wreck the love of the heroine. Thus the element of suspense is introduced in many Kaḷavu poems, which heightens the dramatic significance of the Akam theme. Soon, people of the neighbouring houses and streets will come to know of the secret contact between the hero and the heroine and they will circulate this news to one another by an understanding of facial expression; then they will begin to gossip about this. This 'ambal and alar' cause many hardships to the lovers, thus making the drama of Tiṇiai poetry very piquant.

VI

Construction of speeches or dialogues in Akam poetry

The hero and the heroine shine matchless like the sun and the moon in the firmament of Akam poetry. All other characters are like the blooming flowers of the Earth which look up to these two orbs. In Akam poetry, poems are composed in the form of monologues and in a few places such as in Kalittokai and Paripāṭal, in the form of dialogues. Some of them are in the form of the hero's speeches to the heroine and vice versa. Even in their speeches to others we find the hero telling something relating to the heroine and the heroine about the hero. The heroine may speak to her maid about her mother; even then she only says that

her mother does not allow her to meet the hero. Similarly, though the hero is talking to his charioteer, he only tells him to drive the chariot faster so as to reach his lady soon. They are never depicted as speaking of matters other than their love. Whether they talk to each other or to others, it is only about themselves. Even if others, the lady's maid, mother, the hero's companion etc., talk to the hero or the heroine or talk among themselves, their speech centres round the lovers. The heroines mother talking to the maid or to anybody else speaks only about the love of her daughter. Never is she shown as discussing family matters or other things. Thus the hero and the heroine dominate Akam poetry, since they either make their appearance directly or they are mentioned by others.

Apart from this kind of one addressing the other, there are two more types of speeches. One consists of the hero or the heroine addressing his or her own heart quite like a soliloquy. As though their hearts have feelings or emotions and object to what they say, the lovers converse with their own hearts. According to this fanciful convention, the lovers accost their hearts and attribute human qualities to them.[1] It is of two kinds in Akam poems; one is to address one's own heart and the other is to describe the act of one's own heart.

In one poem the hero has determines to leave behind his heroine in quest of money. (a) At this juncture he apostrophises his heart :

> "O my heart! you contemplate very much the ways and means to amass wealth, realising that it is impossible for the have-nots to help suppliants and to enjoy life. But, tell me, will the fair-complexioned heroine come with me to undertake this task? Or do you send me alone?"[2]

In those days, it was not a practice for the hero to take with him the heroine in his quest to gather wealth. So the hero

1. Tol. 1142 : 1–5.
2. Kuṟu. 63.

asks his heart, in a subtle manner, how he can part from his beloved. (b) A certain hero speaks the following as the act of his heart:

> "My heart wished to embrace the slender shoulder of the shy, chaste, bright-foreheaded, beautiful and sweet-spoken maiden.
>
> "My heart sped towards my beloved, leaving behind the hillocks resounding with the noise produced by the pounding sticks used by womenfolk and the hooting of the owl in the hill side.
>
> "My heart went fast and ahead of me who am driving and spurring on relentlessly the horses already galloping fast, though it is dark sun-set and the village is far away.
>
> "My heart went to her, who stood listening to the lizard's sound in a corner of the many-splendoured house situated in the small village and watching the herds of cows coming home in the evening. It closed her eyes from behind, with cupped hands, and embraced her, touching her locks of hair resembling the trunk of the female elephant and pressing her bangled hands!"[1]

The third kind of speech is the apostrophe, to the sun, moon, ocean, the garden in the sea-coast, animals, trees, birds, the season or the hour, the intellect (mind), the heart and the sense of shyness, things that have not the six senses like human beings; in this mode of address, these objects of nature seem to tell something and listen to what is said to them by the hero or the heroine.[2] Naturally, to address one's own heart (the above-said second kind of speech) also come under this third kind of speech, i.e. apostrophe.

1 Akam-9, Lines 10-26.

2 Tol.1456 and 1142.

A hero returns to his heroine after a long separation. Then he addresses the chill wind, which stimulates one's love impulses :

> " O, wintry wind, may you live long! The heroine's village, which has grass-roofed huts with courtyards where herds of deer eat the green 'Nelli', is on the top of the hill, having a pure white cataract falling like the suspended coil of a snake. I request you not to go there and distress her. "[1]

There are no other forms of addresses but the three types mentioned above, namely : (i) characters addressing one another (ii) addressing one's own heart (iii) addressing birds, animals, etc.

In the first nurpa of the Ceyyuḷiyal the different techniques which are to be adopted while constructing a speech or dialogue in a poem are mentioned. They are :

(1)	Kēṭpōr	...	Listener
(2)	Kaḷaṉ	...	Plot
(3)	Kālam	...	The time
(4)	Payaṉ	...	Purpose
(5)	Meyppāṭu	...	Experience or the facial expression
(6)	Eccam	...	What is left to be understood
(7)	Muṉṉam	...	The context
(8)	Poruḷ	...	The general sense of poems
(9)	Turai	...	Theme or Aspect
(10)	Māṭṭu	...	Interlink

1. The types of addresses discussed earlier deal with 'keṭpōr' or the listener also. The aspects of others are analysed here :

2. Critics state in connection with a short story that it must be composed with a single central idea or incident. Like the central mast of a circus tent, a poem must be woven round a central idea or an action. There must be a concentration of it. This is called kaḷam or Iṭam (the plot or scene of action).

1. Kuru. 235.

3. 'Kālam' is narrating the events, clearly bringing out their chronology and the three tenses past, present and future.

4. 'Payaṉ' is the effect or the utility to achieve which it is written. When the maid tells the hero that her mother had shut her up in the house on hearing the gossip of the villagers, she implies thereby that he should marry very soon. This implied sense is the 'Payaṉ' or purpose of tne poem.

5. 'Meyppāṭu' is a part which is essential to Akam poetry having the dramatic element. It is to be felt without any effort, by the spontaneity of meaning. A poem must be composed so as to raise the psychic feelings. It is the experience communicated by the poet to the reader through the medium of language. This 'Meyppāṭu' is possible only for persons with a keen sensibility or a keen sense of perception.[1] Tolkāppiyar has alloted to this a whole chapter, considering its importance, and discusses 'Meyppāṭu' common to and different for 'Kaḷavu' and 'Karpu'. Their enumeration is realistic and is applicable to the arts of dance and drama. Iḷampūraṇar's explanation is noteworthy:

> " If we think that it is not necessary to deal with 'Meyppāṭu' here which is most usful only in 'Kūttu' (drama or dance-drama) it is not correct. As it is necessary for a poet to depict a theme in an attractive and appreciable way, 'Meyppāṭu' is to be dealt with in a poem also. "[2]

6. If the subject-matter of a poem is not completed in that poem itself and if it stands incomplete or unfinished by a word or a hint, such composition is called 'eccam'. The first verse of Kuruntokai is in the form of the maid's speech. She speaks to the hero :

> " O, Hill-chieftain ! Our hill, sacred to Lord Murukaṉ, who has the red arrow that killed and destroyed the Asuras making the entire battle-field red with blood ; who has the

1. Tol. 1221.
2. Tol. Pourl, Ilampūraṇar's Commentary. N. 247

elephant of blood - stained tusks and heroic ankelets, has lots of bunches of Kāntaḷ (gloriosa superba)."

The sense that is to be completed in this poem is " the Kānṭaḷ flower which you offer to us as gift, is available in our own hill; so we don't want yours." Thus, the maid rejects the hero's offer.

7. 'Munnam' is composing a poem with the proper assignment of the speeches to the various characters. In other words, it must be very clear, on reading the poem, who speaks to whom, in what context.

8. 'Porul' consists of generally imaginative conventions like describing the pleasure and suffering or the union and separation of lovers in such a manner that we are not able to discriminate what is the uripporuḷ for that Tinai.

9. 'Turai' is composing in the traditional way without any detriment to the Tiṇai, though other Karupporuḷ get mixed up in a particular poem. Probably it means the main theme of Tiṇai Poetry.

10. 'Māṭṭu' is composing a poem with all the themes and ideas closely and compactly linked, though the concerned words and poetical lines may stand far and apart or together. For instance the Ten Idylls are composed with the subject-matter well-knit and integrated so as to be understood easily. But, mostly poems are composed without 'eccam' and 'māṭṭu like the free flow of a river (Arroḷukku).

Tolkāppiyar felt that apart from these ten, simile, Uḷḷuṟai, Iraicci and some other figures of speech were necessary for enhancing the value of these types of addresses. He has explained them elaborately in the chapter on similes and in many other places.[1] Similes are common to all kinds of literatures and are employed to vivify and beautify a theme. But Uḷḷurai and Iraicci belong to Akattinai poetry only.

1. Tol. 992-995, 1163-1165, 1188-1190, 1193-1194.

(B) PURATTIṆAI

I

The relation between Akattiṇai and Purattiṇai

The seven Akattiṇais, Kuriñci, Mullai, Marutam, Neytal, Pālai, Peruntiṇai and Kaikkiḷai, are related to the seven Purattiṇais, Veṭci, Vañci, Uliñai, Tumpai, Vākai, Kāñci and Pāṭāṉ respectively.

Tolkāppiyar does not explain why these are related to one another. The commentators have attempted to offer convincing explanations to this relationship between Akam and Puram. Some of their reasons are apt while some others are artificial and fictitious.

Vañci can be related, with reference to its Uripporul, to Mullai. The Akam poems in Mullaittiṇai depict the long wait of the heroine, "like patience on a monument smiling at grief", for her hero's return after fighting the foes. Description of the hero marching against the enemy-country is Vañci, a Purattiṇai. So the Puram theme of the hero marching against the enemies, is directly related to the Akam detail, namely the heroine awaiting the hero who had gone on a military expedition. Hence these two are inseparably linked by their essential aspect (Uripporuḷ). The commentators' explanation that "they are related because the season of shade and water is required for invading the enemy-country" is untenable.[1] The main reason for Tolkāppiyar laying down the literary conventions beginning with Mullaittiṇai at several places might be the suitable composition of the same, with Akam and Puram themes mostly inter-related to one another.[2]

Very often Veṭci battle will take place in the sterile arid tracts, adjoining the Kuriñci and Mullai regions.[3] Many Pālai poems in Akanāṉūru deal with the different aspects of Veṭci

1. Tol. Porul, Naccinārkiniyar, N. 61; Tol. Porul, Ilampuranar, N, 64.
2. Tol. 951,
   Tol. 953.
   Tol. 974. In all these Nūṟpās Mullai is put by Tolkāppiyar at the first place.
3. Kuru, 39.

battle: carrying away the cattle and their recovery; erecting tomb-stones in memory of the fallen soldiers etc.[1] Here, it is to be remembered that Pālai is not a separate region; it is only the parts of Kuriñci and Mullai regions which become arid in the hot summer days. Hence it is quite apt to have correlated Vetci with Kuriñci. Like the Kuriñci flowers, the Veṭci blooms are characteristic of that land.[2] But Naccinārkiniar states that just as secret love is associated with Kuriñci, the secret abduction of cattle is connected with it.[3] This only indicates the resemblance between these two tiṇais with reference to their conceit.

Uliñai is said to be the corresponding Purattiṇai of Marutam. Iḷampūraṇar's explanation that "the unit of time for Marutam is dawn and the suitable time for war is also dawn," is not satisfactory.[4] In fact, Marutam, situated along riverine beds, is the most wealthy and civilised region. The capitals of the three kings and important cities were mostly found in this region. These cities were safeguarded and protected by high ramparts. The Uliñai battle which consists of storming the castle wall and the resistance can take place only in the Marutam region. So, on the basis of the region, these two tiṇais may be inter-linked. Naccinārkiniyar also gives a hint when he says, "because ramparts are mostly in Marutam region."[5]

'Tumpai' is the corresponding Purattiṇai of Neytal. The explanations of Iḷampūraṇar and Naccinārkiniyar are as follows : Since sandy and barren stretch of land is the fit place for war and since sun-set, the time ascribed to Neytal, is the period when the war will come to an end and so on.[6] Tumpai war is fought in order to exhibit the might of the valorous kings and so the result of such a war will be 'a slaughter of all who participate which

1. Akam 7, 35, 63, 97, 101, 105 & 131.
2. Kuṟu, 209.
3. Tol. Porul, Naccinārkiniyar N. 56.
4. Tol. Porul, Ilampuranar N. 66.
5. Tol, Porul, Naccinārkiniyar N. 64
6. Tol. Pourl. Ilampuranar N, 70

will sadden the onlooker'.[1] Hence it might have been associated with Neytal whose uripporuḷ is pining.

The Purattṇai, Vākai is related to the Akattiṇai Pālai. The reason is : the Vākai tree is characteristic of the Pālai region and in Pālai poems, often victories of kings, the greatness of cities and such details belonging to Vākai are mentioned. But the commentators explain : Pālaittiṇai is common to all the four regions ; similarly Vākai occurs in all the regions and deals with the successful result of four types of war namely, Veṭci, Vañci, Uḻiñai and Tumpai.

Commentators explain that Kāñci is the corresponding Purattiṇai of Peruntiṇai and Pāṭāṇ is the corresponding Purattiṇai of Kaikkiḷai. Yet we are unable to understand the specific purpose for which, Tolkāppiyar and his ancestors connected these two Akattiṇais with the last two Purattiṇais. After the classification of the Akattiṇais into seven types, they might have tried to classify the Pūrattiṇais also into seven. Perhaps they though t that these Akam and Puram tinais are like the two sides of a coin. So, not only natural causes but also artifical ones were probably adduced to relate them with one another.

II

Vetci

The wild, powerful robbers living in the arid tracts adjoining the hilly region used to carry off the herds of cattle from the border villages.[2] The Veṭci warriors will fight with the enemies and bring back the cattle to their villages. From these references, we learn that this is the practice of the people belonging to the Pālai region adjoining the Kuriñci and Mullai regions and that this is their special mode of warfare.[3] Only in the border of Mullai and Kuriñci regions, this type of forays and frontier raids

1. Tol. Porul, Naccinārkiniyar N. 69.
2. Akam. 7. 'Attack-kalvar Ā Toḷu Aṟutteṅa '......
3, Akam. Palaittiṇai. 63, 101. 129,

can take place. For the shepherds live and rear cattle in the Mullai-forests near the hill sides. The fact that people living in the outskirts of the Kuriñci region were in the habit of carrying off the cattle of the neighbouring Mullai region, is emphasised by the reference " Muṉai Ā Tantu" (bringing the cattle from border areas)[1] and "they brought the cattle protected by the Kovalar."[2]

Thus, 'carrying off the cattle', 'safely conducting them' and 'then dividing them among themselves' are also mentioned in Pālaittinai poems of Akanāṉūrū. Also the erection of Tomb-stone (Naṭukal) and its worship are referred to in those poems.[3]

From an analysis of the themes ascribed to Vetci, it can well be understood that this was a *separate type of warfare*: (i) the army marching with great shout and noise; (ii) seeking the good omen on the way side; (iii) knowing in advance through spies the places where the cattle is kept; (iv) besieging the herds; (v) ransacking the village; (vi) carrying off the herds to their village; (vii) reaching their village conducting the herds without any harm; (viii) their arrival amidst jubilation; (ix) their division of the booty and (x) their drunken revelry.[4] The erection and worship of 'Naṭukal' for the dead soldiers are characteristic of this Tinai.[5] So, we can be assured that this is a separate type of warfare, having a unique beginning and an end in itself.

Not only this was a peculiar type but also it must have been a *primitive type of warfare*. This may be established by the following three reasons:

(i) The main motive of later-day warfare was to defeat a king and plunder all his riches. Likewise, in the primitive days, the enemies were conquerred and their herds of cattle were taken

1. Akam, 35.
2. Akam. 253,
3. Akam. 35, 97, 101, 131, 159, 179 etc.
4. Tol. 1004.
5. Tol. 1006. Also compare the events descirbed about cattle lifting in the Pālaittinai poems of Akanānuṟu. (35, 131)

away. Because in those days cattle was one's wealth. In Tamil, the word 'Māṭu' meaning a cow also means wealth.[1]

ii. Moreover Tolkāppiyar links with Veṭcittiṇai, many themes common to different types of warfare such as 'the kings and their warriors wearing token-flowers on their head' and 'comparing theme with the Gods'. At first Veṭci might have been considered a predominant Puram theme and so other common themes were included in it by Tolkāppiyar.[2]

iii. In Puranāṉūru, we have only 17 Veṭci (including Karantai) poems.[3] It is to be noted that in these poems, no mention is made about any king. These poems celebrate the heroes who abducted the maximum number of cattle of the enemies after defeating them. The warriors who fought back and retrieved their cows are also praised. A stone was erected for the warriors who fell dead in the battle to mark their memory and they were worshipped. Also the hero, who abducted the cows of enemies and offered gifts to the bards (the generous patron of the poet), is warmly praised in elegiac tune. Also how the warriors assisted the kings is referred to. Thus, from these poems which sing the glory of the unnamed heroes who fought for the cows and fell in the attempt, we learn the antiquity of Veṭcittiṇai. This ancient convention began with the erection of 'Naṭukal' for Veṭci warriors; later such stones were raised, for other warriors who died in battle; ultimately 'Naṭukal' was raised in memory of chaste, woman, Kaṇṇaki also.

During the Caṉkam age, it became one of the modes of warfare with the kings and chieftains. They sent their warriors resident along the border villages to carry off the cows of the enemies.[4] This was the reason for great wars breaking out afterwards. Also this provoked the enemies to war. A king, before marching against his enemy, will announce that the cows, brahmins,

1. Kural, 400.
2. Tol. 1006,
3. Puram, 286, 287, 290, 291, 297, 298, 257-265, 269, 270.
4. Tol. 1003; Akam. 105 & 253.

women and the diseased be taken to safety. Thus the righteous warfare of those days is alluded to in a Puranāṉūru poem.[1]

In this context, P.T. Srinivas Iyengar, rightly remarks, "for example in early days the wealth of the people consisted in cattle and quarrels arose between chiefs when they stole each other's cattle. Hence to sing of war as beginning with the lifting of the enemy's cattle represented the actual state of affairs in a certain stage of the evolution of human history".[2] Xavier S. Thani Nayagam also very aptly explains, "According to the literary conventions of Tolkāppiyam, the first stage of war is cattle-lifting. This again is a reminiscence of earlier society when cattle was the chief wealth of Tamil chiefs and when cattle-lifting was the predominant cause of warfare between clans and settlements. But later poetry treated of cattle-lifting as a preamble to war even when no cattle-lifting preceded war."[3] According to Tolkāppiyar, "carrying off the cattle" is Veṭci. Even though 'fighting back and retrieving the cattle' is mentioned by him as 'Karantai',[4] it is classified only as a sub-division of 'Veṭci'. But in later days, the grammarians divided this battle in two, as 'Veṭci' and 'Karantai'.[5]

From the above observation, it will be clear that abduction of cattle was a type of war by itself in the early times; then it became a provocation for one king to fight aginst another and in later-times it was imagined and described in poems as the first action of the great wars.

III

Vañci, Uliñai and Tumpai

'Vañci' is marching against the enemies, 'Uḻiñai' is besieging the fort of the enemy and 'Tumpai' is the pitched battle between

1. Puram. 9.
2. 'History of the Tamils', p. 64.
3. 'Nature Poety in Tamil', p. 20.
4. Tol. 1006.
5. Purapporul Veṇpāmālai, patalam 1 and 2.

the two. Thus, these there are described by the Tamil critics as interlinked.[1] This is quite contrary to the purattinai poetical conventions. Either in Akam or in Puram there are no significant or important connection among their divisions. Vañci, Uliñai and Tumpai are not the three stages of a single war, but they are different types of warfare unconnected with and independent of one another like Vetci.

Vañci

'Vañci' is the war between two kings, because of their desire to extend their territories. Kings of yore very much wished that their land should have all the prosperities of the four regions, Mullai, Kuriñci, Marutam and Neytal. In the 'Ārruppaṭai' poems and 'Maturaikkāñci' of Ten Idylls, we are told at length that each king ruled over a country which possessed all the four regional fertilities.[2] The same idea is evidenced by the small poems in Puranānūru and Patirruppattu.[3] To praise a king as the master of the four regions had become a literary convention. It is pointed out in Cilappatikāram and Kalittokai[4] that the Pānṭiya king conquerred the territories of others, since he lost much of his land in the deluge.

Also the sub-divisions of Vañcittiṇai mentioned by Tolkāppiyar attest to this : At the outset, he refers to the army marching with great din and shout. 'Aṭuttūrntu aṭṭa Korram' is the next theme mentioned by him. This means the slow and steady forward movement of the army and the final victory over the foes. This refers to the capture of the enemy's territory.

1. "Veṭciiniraikavartāl, mital karantaiyām,
Vatkārmēr cellutal vañciyām, - uṭkātu
Etirunral Kāñci, eyilkāttal nocci,
Atuvalaittalākum uliñai, - atirap
Poruvatu tumpaiyām, pōrkkalattil onnār
Ceruvenratu vākaiyām."
- Pannirupatalam.
2. Porunar. L. 177–229, Perumpān. L. 134-371.
3. Puram. 17, 49, Patirru, 30.
4. Cilampu : XI, 19–22.
Kali.104.

Also the glory of the victor and the ruin of the defeated are sung in poems of this class. Next we have the 'Vaḷḷaippāṭṭu' which laments the ruin of the enemy's country at the hands of a valorous king. Finally he mentions the aspect of 'Taliñci', which deals with the nursing care of a king for the soldiers wounded by enemies' weapons.[1] Thus these details of Vañci theme deal with the beginning, the various events (during the battle), the victory and the consequences of the Vañci battle. So it is clear that it is not a particular stage of a war, but a separate war in itself. The phrases used by Iḷampūraṇar and Naccinārkiniyar, that this fight between the two kings is 'Vañci battle' and the two kings mentioned in this war ar 'Vañci vēntar', are quite correct.[2] But he later on grammar works like Pannirupatalam and Purapporuḷ Venpāmālai state that the marching is 'Vañci' and the resistance to it is 'Kāñci' and thus divide this battle into two.[3]

Uliñai:

'Uliñai battle' consists of attacking the capital and other big cities, protected by ramparts. The cause is to conquer the enemies and capture their riches. These cities were wealthy, as they were situated in the fertile Marutam region. In the ancient days, kings used to keep great treasures and preserve them in their capitals. We learn this from the references of poet Māmūlaṉār[4].

In this warefare, the protection and destruction of the ramparts are mentioned. While enumerating its subdīvisions, Tolkāppiyar points out that by this warfare, the capture of the enemy's country and acquiring the wealth of the internee are possible. Before the advent of this war, they take out first a parasol and a sword in procession on any auspicious day. In the

1, Tol. 1009
2. Tol Porul, Ilampuranar, Introduction to Purattinai Iyal
Tol. Porul. Naccinarkiniyar, N. 62.
3. Purapporul Venpamalai patalam 3 & 4
4. Akam. 127, 265.
Mamulanar states that king Ceralatan triumphed over his foes and they paid uuto him valuable jewels, the golden images and diamonds as homage and he buried this treasure at Marantai city and that the Nandas had hoarded a greaf treasure in their capital city, Pataliputra.

war thus began, the fighting within the ramparts, ascending by ladder, falling into the moat and fighting tenaciously like the mantle etc., are mentioned. Finally the capture of the fort and the holy bath of the victorious sword and its worship (Venra vāḷin man) are described as marking the conclusion of this war[1]. So Tolkāppiyar's view seems to be that the 'Uliñai' war is an independent one. According to him, attacking the fort and defending it are aspects of the same war termed 'Uliñai'. However the defeat of the internee is termed 'Nocci' which is one of the sub-divisions of Uliñai in Tolkāppiyam.[2] But in later period, 'Nocci' (defending the fort) was considered a separete Tiṇai. Each Tiṇai in Puram division deals with a single war of its own and so 'to divide it into two', is quite contrary to the mode of warfare.

Tumpai:

'Tumpai' is the war between two great and powerful kings, because of their military might, and in order to establish their supremacy. Tolkāppiyar defines this as, "Meeting, resisting and destroying the foe, who is marching because of his might." Naccinārkiniyar says that the epithet 'might' (maintu porulāka) must be applied to the invading king as also to the defending king.[3] Since the two kings try to exhibit their prowess, the war will be very terrible and disastrous. The reason for Cēraṉ Ceṅkuṭṭuvan marching North in order to bring a stone for erecting a monument for Kaṇṇaki was to show his military prowess to those who ridiculed the southern kings. Again we feel that Tumpai was the war when two armies clashed head to head at places like Vākaipparantalai and Veṇṇipparantalai.[4]

Tolkāppiyar describes the heroism of armies. At the beginning of this war, the infantry, cavalry, elephant and chariot divisions will be put in proper order, after preparing the battle-field. The subdivisions mentioned in Tumpaittinai rouse fear and pity.

1. Tol. 1014.
2. Tol. 1014 ('Akatton vilnta nocci'
3. Tol. Porul, Naccinārkiṉiyar,N. 70
4. Akam. 125
Puram. 66

The different themes of poems of this Tinai are classified as follows: (i) Even after his death, a warrior is held aloft by the arrows and lances piercing his body; (ii) The falling of two warriors fighting against each other face to face ; (iii) The skill of soldiers in resisting the enemies by passing through the breaking army; (iv) The victory song and dance of the warriors of the victor-king around the fallen enemy king who is killed together with his elephant ; (v) The fallen and slain condition of both the armies and both the kings. Thus the various events. from the begining to the end of a great war, are described.

The commentators of Tolkāppiyam indicate Veṭci, Vañci, Uḻiñai and Tumpai as separate types of war. But in later period, these were considered as the four stages of a single war. In fact these wars had their own distinct motive and mode of fighting. Of these Veṭci seems to be the most ancient and other types of war were prevalent in the Caṅkam age.

On closer analysis, these four types of war Veṭci. Vañci, Uḻiñai and Tumpai seem to be quite characteristic of the four regions Kuriñci, Mullai, Marutam and Neytal respectively. Kuriñci is supposed to be the most ancient region and Mullai was the region adjoining to it. The cattle of the Mullai - Kōvalar ' was abducted by the Kuriñci warriors. So the Veṭci war was characteristic of the region Kuriñci (or the region converted into Pālai). Veṭci (ixora coccinea) is also the characteristic flower of the Kuriñci region.[1] And so the statement of Tolkāppiyar " Vetci tāṉē Kuriñciyatu puraṉē,"[2] may also be explained as 'Vetci - battle' is the Puram 'theme' or the aspect of life (whereas 'union' is the Akam theme) of the Kuriñci landscape.

Also it will not be incorrect to state that this kind of military expedition, marching out in summer and returning by rainy season, belongs to Mullai region. In most of the Akam poems of Mullaittiṇai, only the 'Vañci war' is explained and the returning of the hero after his successfull expedition is portrayed. So, the meaning of the nūrpā, 'Vañci tāṉē Mullaiyatu puraṉe',[3]

1, Tol. Porul. Ilampuranar's Commentary, N. 59
2. Tol. 1002.
3. Tol. 1007.

can also be explained as 'Vañci is the puram 'theme' or the aspect of life of the Mullai region'.

Fighting on the castle ramparts belongs to Marutam region. Naccinārkiniyar clearly explains that this type of war belongs only to the Marutam region.[1] And so, by the statement of Tolkāppiyar on this Purattinai, we can understand that 'Uliñai battle' is the Puram 'theme' or the aspect of life of Marutam region.[2]

The type of war, with the well-arrayed armies' clashing, in open space belongs to Neytal region. Ilampūranar explains this as follows: " It is a fight waged in the battle-field, by two great opponent kings. So such a barren open place is available only at the coastal region."[3] Naccinārkiniyar also adduces evidence to this fact by his interpretation.[4] So it is clear that 'Tumpai battle is the Puram 'theme' or the aspect of life of Neytal region.[5]

IV

Vākai, Kāñci and Pāṭāṇ

These three Tiṇais related to war at the beginning. In Vākai we get details relating to war such as the encamping of a king (Pācarai'), praising the victorious battle field ('Kaḷavaḷi') and the 'Kuravai' dance round the chariot of the victor-king.[6]

In 'Kañci' , war-details - like the wounded soldier dying, tearing his wounds, the uncared - for wounded soldier being guraded by the ghost and the wife of the wounded soldier warding off or keeping away the ghost - are mentioned.[7]

In 'Pāṭāṇ' also, war details - like the glory of the whole world being under the canopy of the conqueror (Kutai nilal

1. Tol. Porul. N. 64.
2. Tol. 1010.
3. Tol. Porul, N. 70
4. Tol. Porul, 69.
5. Tol. 1015.
6. Tol, 1022.
7. Tol, 1025.

marapu), the celebration and worship of the victorious sword that had slain scores of enemies (Vāḷ maṅkalam) and the conquest and destruction of the enemies ramparts-are described.[1]

We may infer that at first Vākai dealt with the victory, Kāñci with the element of pathos, consequent to war and pāṭāṇ celebrating and eulogizing the victors. But during Tolkāppiyar's period these literary conventions were further developed. Vākai came to refer to the superiority or one over the other in natural qualifications and power. In this Tiṇai, the individual excellence of kings, brahmins, intellectuals, traders and soldiers in their respective fields are portrayed,[2] Kāñci came to describe the transcience of mundane life or ephemeral nature of the world. The attitude of Asoka after the kalinka battle, his realization of the transitory nature of the world, his repentance and then his faith in Buddha's principles - can be cited as excellent example of Kāñcittiṇai.

There is a theme of this Tiṇai known as 'Makaṭpār Kāñci'. The ruler of a country may fall in love with the daughter of a heroic clan and seek her hands. But the girl's father may refuse. The angered king may march against the villages with his army and destroy the whole place. The people of the village will abuse the girl as the cause of its ruin. Thus, poems of this Tinai describe the impermanence and destruction caused by the 'feminine beauty',[3]

All elegiac poems mourning the death of people either in war or otherwise are grouped under this class. We observe if Akattiṇai that no poem deals with the death of a husband or a wife. But in this Tiṇai the sufferings of the husband or the wife at the loss of the other and the immolation of the wife after her husband's demise are described.[4] Also included in this Tiṇai are the poems which treat the impermanence of this world in the form

1. Tol. 1037.
2. Tol. 1020, 1021.
3. Pnram. 336-354.
4. Taputāra nilai and Tāpata nilai, Tol. 1025.

of praise of the graveyard which survives while all men and other things perish, (Kāṭu Vālttu).

In 'Pāṭāṉ' the main theme is the praise of the victor. This Tinai treats of the eulogy of kings by suppliant poets etc. Prayers, benedictions and singing about sacrifices (Vēḷvi) also come under Pāṭāṇṭinai.

Thus, 'Vākai' referred first to the victories in war and then the triumph in life achieved by one's talents; Kāñci dealt first with the pathos of war and then the philosophical inclination created by the temporary nature of this world and life; and Pāṭān sang at first the glories of conquests and then, in addition, the noble qualities of an ideal man and ideal life.

This development to change the war-oriented themes into life-and philosophy-oriented themes, bears testimony to the steady advancement of Tamil civilization from Tolkāppiyar's period.

V

The Later Changes In Purattinai

Like Akattinai, Purattinai must also consist of seven divisions, according to Tolkāppiyar. But Paṉṉirupaṭalam and Purapporuḷ Venpāmālai of middle ages classify Purattinai into twelve divisions.

As explained earlier the Purattinais are not related to one another; just as the Akattinais deal with an event or situation from the love-affair of the hero and the heroine, the Purattinais deal with a heroic event from a war. To compose poems like a continuous narrative or like a drama with the ordered flow of events is counter to the very basis of Tinai poetry tradition. During the middle ages, one kind of Akam works called 'Kōvai' came to be written in a new manner containing the different aspects of love theme arranged in a sequence, like a serial story. Likewise all aspects of Puram theme were also arranged in an order like a serial story and as a result we have such compositions as Purapporuḷ Veṇpāmālai.

The three monarchs Cēra, Cōla and Pāṇtiya wore respectively garlands of Palmyrah, Ātti and Margosa flowers as their emblem and these helped to distinguish the soldiers of the three kings in a battle. It has been very clearly stated in Tolkāppiyam[1]. During a war they wore on their heads, in addition to the above mentioned flowers, wreaths of Veṭci, Vañci, Uliñai and Tumpai blooms. The reason for this was to indicate to the foes the motive of their fight. In Patirruppattu it is very clearly hinted: "The soldiers who would fight according to the flower of war they wore on their head".[2] So, the wearing of Veṭci flower (ixora coccinea) denoted the motive of abducting the cattle; the Vañc flower (hiptage medoblata) denoted the intention of capturing the enemy's territory; Uliñai flower (Oerva Lanatar) the destruction and conquest of the enemy's ramparts and the capture of his wealth; and Tumpai (leucas linifolia) referred to the proud challenge, 'if there be any to fight with me'. Thus, the difference between these two kinds of flowers worn by the soldiers of ancient Tamilakam must be clearly understood. The first set of flowers helped to differentiate them as to which king they belong; the other set of flowers revealed their intention or motive of their fighting.

The kings, fighting a Vañci war will both wear Vañci flowers as their intention is to defend their respective countries and capture the enemy's territory; only with the help of other flower, they can be differentiated.

The kings, fighting a Tumpai-war will both wear Tumpai flowers. But in the case of Veṭci and Uliñai wars, it is quite different. In Veṭci, the motive of one is to carry off the cattle, while that of the other is to retrieve them. So, the former will wear Veṭci and the latter, Karantai flowers. However the reason and the mode of war are very closely connected with each other. Hence Tolkāppiyar made Karantai a subdivision of Veṭci. Same is the case with Uḷiñai. Since one party is determined to destroy, the castle ramparts and the other to vigorously defend it, the

1. Tol. 1006. "uṟupakai vēntiṭai teritalvēnti .. Malainta pu ."
2 Patirru 58. 'Kanni kanniya vayavar perumakan'' and the old commentary on this line.

former will wear Uliñai flowers while the latter Nocci. Anyhow the motive is the same for both the warring groups, as also the method of warfare. Hence Tolkāppiyar made Nocci a subdivision of Uliñai.

The later-day grammarians, contrary to the fundamental conventions, divided each of these wars into two by classifying the abduction of cattle as Vetci and winning them back as Karantai. Similarly, they have classified the Uliñai war into two : Uḻiñai, the destruction of the enemy's ramparts and Nocci, its defence. Likewise, they divided the Vañci war also into two : Vañci marching against the enemy and Kāñci, the stout resistance to the enemy. Thus the three types of war multiplied into six in their hands. But they have not divided the Tumpai war also into two. Consequentely Kāñcittinai instead of dealing with the transient nature of the world came to treat the theme of resisting the attack of an enemy. Furthermore a new Tinai called 'Potu Iyal' was added to Puram divison. The general subdivisons or Turais found in Veṭci, Kāñci and Pāṭān have been grouped together under this new tinai.

Tolkāppiyar's rule is personal names should not occur in the five Tinai's'. This was extended to Kaikkiḷai and Peruntinai.[1] If personal names occur in Kaikkiḷai and Perūntinai, then they do not come under Akam category. So, taking into account the later development, they have appended these two also at the end of Purattinai. Thus they have increased the Purattinai divisions into twelve (Instead of the original seven as stated by Tolkāppiyar), viz., Veṭci, Karantai, Vañci, Kāñci, Nocci, Uliñai, Tumpai, Vākai, Pāṭān, Potu Iyal, Kaikkiḷai and Peruntinai.

1. Tol Porul Naccinarkiniyar's Commentary N. 54 and 55

IV

LITERARY CONVENTIONS IN CAṄKAM POETRY

The total number of Tiṇai poems, found in Eight Anthologies and Ten Idylls, which are today deemed as Caṅkam classics, is 2379.[1] Leaving aside the poems which are mutilated or in incomplete form, there are 1859 Akam poems and 495 Puram poems available in all their entirety. These poems have been written by 473 poets and they are compiled in the form of various anthologies: (i) Anthology of individual poems; (ii) Anthology of collective poems (Tiṇai-wise) and (iii) Anthology of Idylls or long poems. These three distinct categories of the Akattiṇai and Purattiṇai poems are to be explained here. Because this important factor is of immense use in the study of poetic conventions.

I Anthology of individual poems

Kuruntokai, Narriṇai and Akanāṉūru in Akattṇai belong to this class. Each is an anthology of 400 poems. All these poems are composed in Aciriya metre. Kuruntokai poems consist of 4 to 8 lines; Narriṇai poems consist of 9 to 12 lines, while Akanāṉūru poems consist of 13 to 31 lines. Some differences occur, according to the expansion or contraction of the lines, in the matter of usage of Mutal, Karu and Uri. As the lines increase in a poem, greater is the importance given to Mutal and Karupporuḷ (the descriptions of land, fauna and flora). As the lines decrease the main theme of the poem, Uripporuḷ, gains eminence. These 1200 poems have not been specifically captioned by their authors as to which Tiṇai they belong. They were

1. Vide Appendix II of this thesis.

classified only in the later ages either by their compilers or by their commentators. The classification of Tiṇai Akanāṉūru appears to have been done not by its compilers only, but the poets themselves also. Its arrangement gives place to think, that it was pre-planned before the compilation took place.

Puranāṉūru in Purattiṇai belongs to this group of anthology of individual poems. In this anthology, details regarding Tiṇai and Turai were classified by the later writer, guided by later grammatical works.

The instances, where it is felt that the classification of Tiṇai and Turai are not in accordance with the poetical conventions of Tiṇai literature are indicated in the chapters on 'Five Tiṇais' and 'Purattiṇai'.

II Anthology of collective poems

Aiṅkurunūru and Kalittokai in Akattiṇai come under this category. In Aiṅkurunūru there are hundred poems in each of the Marutam, Neytal, Kuriñci, Pālai and Mullai tiṇai's composed by different poets. In Kalittokai, there are 35 odes in Palai, 29 in Kuriñci, 35 in Marutam, 17 in Mullai and 33 in Neytal by different poets. In these, a poet attempts to compose many songs in the same Tiṇai, correlating the different ideas of that Tiṇai; he enjoys himself in the fanciful and elaborate description of that Tiṇai. In the afore-said anthology of individual poems, we are not able to see the comprehensive nature of the different Tiṇais. There is scope for difference of opinion regarding the Tiṇai of those individual poems, since they have been classified by the later writers. But in the collective poems, we find that the poet himself refers to the Tiṇai of his composition and he sings many songs about that same Tiṇai. So he ushers in new thoughts and also develops or renews the existing old conventional ideas. There is much opportunity to make a comparative study of these two class of anthologies. We can easily comprehend the structure and salient feature of five tiṇais, and the development of Tiṇai poetry by these collective poems.

The eight songs, in Paripāṭal, describe the 'Bathing Festivities' in the river Vaiyai and so they belong to Marutam. Regar-

ding the Puram songs in Paripāṭal, seven are in praise of Tirumāl and eight in praise of Cevvēḷ. These may also be considered as collective poems. To an extent, Patirruppattu in Purattiṇai belongs to this anthology of collective poems. This work consists of 100 songs by ten poets, each singing ten songs in praise of ten Cēra kings. The first Ten and the last Ten are not available now. These are not compiled on the basis of Tiṇai. However most of the songs belong to 'Pāṭāṇṭiṇai', dealing with benediction ('Vāltu') or philanthropy ('Paricil Turai').

III Anthology of idylls or long poems:

The anthology, Pattupāṭṭu (Ten Idylls), belongs to this group. There are four Akam poems: Mullaippāṭṭu, Neṭunalvāṭai, Kuriñcippāṭṭu and Paṭṭiṉappālai. They are composed in Āciriya metre and consist of 101 to 301 lines. As it was the convention to sing of one aspect (Turai) alone in one Tiṇai poem, these long poems concentrate on its main theme, (Uri). However, as they are long they also try to bring out the salient features of other aspects or themes (Turai) of the same Tiṇai. We see how ideas of minor aspect (Turais) come to be linked when a major aspect or Turai is sung and how the Mutal, Karu and Urripporuḷ may be connected and described in detail.

There are six long Puram poems: five Ārruppaṭai poems in Pāṭāṇ Tiṇai and one Kāñcittiṇai poem. These long poems consist of 248 to 782 lines. While we find isolated events in the other Tiṇai poems, we notice in these long poems incidents stringed together and described cojently like a one-act play. We find in Ārrupaṭai poems how the scattered aspects of Pāṭāṇṭiṇai are brought together under one major 'turai'; how they are blended and integrated and how they later developed into a theme representative of Pāṭāṇṭiṇai itself. These long poems contain vivid and elaborate descriptions of various landscapes, seasons, events and long drawn historical references and they seem to be a development towards the epic style of literature.

Three types of metrical composition

Kalittokai and Paripāṭal are composed respectively in (i) Kali and (ii) Paripāṭal metres. The rest are composed in (iii) Āciriya metre. In some Āciriya-songs, a few Vañci lines are mixed up.

Because of the difference in the types of metrical forms, changes have taken place in the themes and descriptions of these poems. Kali and Paripāṭal are odes that can be sung to th accompaniment of stringed instruments. These songs follow closely, in thought and tune, the folk-songs of the people. So these poems are closely related to human life. In a few places they are quite contrary to the poetical conventions of their age; but they are in conformity with the social conventions of that age.

On the other hand, the imaginative usage of the poets has pre-eminence in the poems composed in Āciriya-metre. In Kalittokai, irrespective of the extent of the longer poems, there was no greater opportunity for Puram references. We may even state that there is no Puram matter at all in Kalittokai, if we were to remove the few phrases referring to the Paṇṭiyas and the Purāṇic and Ithihasa details. Similarly, there is no admixture of historical Puram details in the poems of Paripāṭal. This is due to their form and metrical arrangement. This can be explained further as follows :

In the odes of Kali and Paripaṭal, the themes are described with a touch of emotion or devotion. In some of the Kali odes folk song types like Kuravaippāṭṭu and Vaḷḷaippāṭṭu are followed, and so the mode of expression completely differs from the other poems of Āciriya metre. In some kali odes we also come across some dialogue form of expression. In the long odes of Paripatal, the bathing festivities in Vaiyai river are portrayed and they "contain abundant descriptions of the birth of the river, and its rapid and sometimes devastating progress amidst scenes of natural loveliness."[1] And so to connect a separate Puram detail - such as the descriptions of a great war or a victorious expedition of a

1. Dr. Xavier S. Thaninayagam, Nature Poetry in Tamil, Singapore, 1963, p. xiii

particular king - as a simile or otherwise is not so possible as it is found in the poems of Āciriya metre.[1]

Thus, the three types of anthologies and the three types of metrical compositions assist to a great extent comparative research.

PART I

KURINCI

Kuriñci (Strobilanthus) the name of a flower, which is predominant in the mountain region, has become the symbol of clandestine love in tiṇai poems. In many contexts this flower makes its appearance with epithets as in 'Karuṅkōl Kuriñci' (the black-stemmed Kuriñci flower). Therefore it is clear that this word originally meant a kind of flower.[2] These are found abundantly in the hilly area.[3] It is also called as 'Karmalar Kuriñci' (the Kuriñci flowering in the rainy season), because the Kuriñci buds blossom forth in the monsoon and the entire mountain slope will appear to be wearing a garment of Kuriñci blooms.[4]

As it is the most significant of the flora of the landscape, the hill and the adjoining region were termed 'Kuriñci'[5]. Also poems describing the hill and the deity of this region, Lord Murukan were called Kuriñci.[6] A particular Paṇ (tun) is also known as Kuriñci[7]. Since clandestine love alone is dealt with in Kuriñcittiṇai, the word came to denote secret love itself. Nacciṉārkiṉiyar explains that Kurinci means directly 'the union of

1 Kali 2, 25, 26, 38 etc. Even in these 'Kali' odes, only in the first and descriptive part of them ('Taravu') contain such Puram references.

2. Kuru. 3, Puram. 374, Nar. 268 etc.

3. Maturai. L. 300. Nar. 301.

4. Maturai. L 613.

5. Nar. 116. Pari. 9. L. 66, Muruku. L. 267,

6. Muruku. L. 239, Akam, 102, Nar. 255, Malai. L. 359.

7. Perumpan. L. 182.

lovers.'[1] The extension of meaning or the symbolic sense of the word might have induced him to explain thus.

I

Structure and salient features of Kuriñcitiṇai

It is laid down by Tolkāppiyar that the middle five of the seven Akattiṇais, namely, Kuriñci, Mullai, Marutam, Neytal and Pālai are common to clandestine love (Kaḷavu).[2] But, a close study of the Caṅkam poems reveals that Kaḷavu theme alone has been described traditionally in Kuriñci and Neytal, and Karpu theme alone has been treated conventionally in Mullai and Marutam, while both the themes are dealt with in Pālai.

Kuriñci may well be designated as 'Kaḷavuttiṇai'. The theme, clandestine love, is divided into four subdivisions, viz., meeting by chance, the second meeting at the same place, the hero expressing his love to his companion and meeting the heroine by the help of her maid. There are nearly 30 poems dealing with the first three aspects. Of the 488 poems in this Tiṇai, the rest relate only to the fourth aspect, 'Tōḷiyirkūṭṭam'[3]. This shows how essential is the maid's role in the heroine's secret love. The maid is portrayed as the friend, guide and philosopher to the lover in their secret love. Further the maid is shown as the person who does her best to bring the scret love to a happy end.

In Kuriñci only the initial stage, or the courtship i.e., the first meeting of the lovers and their union, the steady growth of their intimacy and the efforts to elevate Kaḷavu into Karpu is dealt with. So this Tiṇai significantly considers the very first meeting of the lovers as Union[4]. This of course does not suggest

1. Tol. Porul. Akattinai Iyal, N. 5.
2. Tol. 1038. "Aintinai marunkin Kāmakkuṭṭam .."
3. Vide Appendix II of this thesis.
4. The traditional terms "Iyarkaippunarcci", "Teivappuṇarcci" and "Kāmappuṇarcci" used to denote the first meeting of the lovers, will reveal this meaning.

that in the other Tiṇais there is no description of lover's meeting or the merry enjoyment of the lovers.

Of the 488 Kuriñci poems found in the Caṅkam authologies, there are 147, 137 and 80 poems in Kuruntokai, Narrinai and Akanāṉūru respectively; 100 and 29 poems in Ainkurunūru and Kalittokai respectively and the Kuriñcippāṭṭu, having 261 lines. Out of the total Tiṇai poems extent, Palai songs are a maximum (530 poems); next comes Kuriñci (488 poems); much less is the number of poems in the other Tiṇais (Neytal 344, Marutam 263, Mullai 234).[2]

It may be well said that there are only four characters in Kuriñci. They are the hero, the heroine, the maid and the male-companion: But in this Tinai there is not a poem in the form of speech by the mother or the fostermother who very zealously tries to guard the daughter and the honour of the family. All the expressions of the mothers are ascribed to Pālaittiṇai. The theme of the elopement of the lovers, though a part of clandestine love, has not been included in Kuriñcittiṇai. The mother or the foster-mother plays a highly significant role in secret love. This is refferred to in the speeches of the heroine and her maid. It was a poetic convention to compose Akam poems as the direct expressions of the mother after the elopement of the lovers. This is explained in detail later on in the essay on 'Pālai'. According to the colophons of each poem as found in the Caṅkam works now, there are 83 expressions of the hero; 112 expressions of the heroine; 290 expressions of the maid and two are the expressions of the male companion.

In Naṟriṇai the 176th poem is mentioned as the expression of the prostitute and the 240th poem in Aiṅkurunūru is referred to as the expression of the maid who is aggrieved over the hero's intimacy with prostitutes. Except these two poems on Marutam theme, there is no comingling of any other Uripporul in Kuriñci and this is the unique feature of Kuriñci.

2. Vide Appendix II of this thesis.

II

Fundamental conventions of love in kuriñci poems

i. **Reciprocal love**: Tolkāppiyar defines this as a youth and a maid who are equal in age, beauty, character and clan meeting by chance and falling in love with each other. So it is a convention not to contradict the reciprocal nature of love. Kuriñci is the tiṇai which sings the origin and the beginning stage of such a mutual love. 'Reciprocation of love' is the chief factor that draws the border line between Aintiṇai-love and Kaikkiḷai and Peruntiṇai-love.

According to poetical conventions, Kaikkiḷai was considered only as a prelude to clandestine love. So it usually comes under Kuriñcittiṇai. In Kuriñci and Mullai of Kali odes (which deal with clandestine love), do we find a few lyrics (four in number) on Kaikkiḷai.[1] Eeven in the Kuriñci songs of other anthologies, there are a few songs which may be looked upon as belonging to Kaikkiḷai[2]. The theme of Kaikkiḷai is so imagined that it may become Aintiṇai one day or other. At the beginning stage of love the hero is the initiator. If the girl is not fully mature she may be silent and unresponsive to the hero's love. The hero describes his disappointment in Kaikkiḷai poems.

The hero sees the heroine for the first time; he is dubious if she is a heavenly nymph, but his doubt is cleared by certain reasons and he feels that she is only a maid of this world. These belong to the stage prior to reciprocal love; hence these are also brought under Kaikkiḷai[3]. Tolkāppiyar makes it quite clear that description of events after the love at-first-sight (i.e. from the time when they exchange their hearts alone) is Aintiṇai[4].

This reciprocation is the be all and end all of Aintiṇai-love. Occasionally the intensity of love may exceed limits owing to

1. Kali. 56, 57, 58 and 109.
2. Nar. 39.
3. Tol. 1040 and 1041; also compare the commentaries on them by Ilampuranar and Naccinarkiniyar.
4. Tol, 1043.

excessive lust or unbearable pangs of separation. Poems depecting such a stage of love may relax their restraints as to decorum and tenderness. This type of love comes under Peruntiṇai. As already explained, Peruntiṇai according to the epithet 'Perum' means "excess of lust" and "that which has much currency in the world."[1] It is rather interesting and curious to notice that reciprocal love which is largely portrayed in literature is very rarely found in life while unrequited and excessive love which is not given a great place in literature is commonly found in life.[2] Anyhow we may observe that it is mutual love, which distinguishes Aintiṇai love from Peruntiṇai and kaikkilai love.

(ii) This type of love is conventionally portrayed as ideal, sweet, tender, Urbane and enduring. The general feature of this love in these poems is to describe the heroine who lives only for her lover.[3] The statement of a heroine that 'on seeing the distant hillock of my hero, the faded forehead of mine attained its original splendour',[4] indicates the tenderness of such love. There is no sensual description of love in any of these poems. But we find in the poems referring to prostitutes and bathing festivities and in a few odes of Kalittokai some elements of sensuality. Anyhow most of them are only suggestive and not the frank descriptions of sexual matters. To suggest is the convention (leit-motiv) of Tiṇai Poetry.

This love is described as a constant and firm There is not even the slightest room for change or shift or desertion in this kind of love. A heroine says: 'This love is more extensive than this planet; higher than the sky and immeasurable and deeper than the sea'[5]. This love ' is ever of unchanging nature; it is as strong as it was on the first day '[6]. A heroine tells the hero, "Thou shouldst be my lord even in the next birth; I must become your sweet-heart."[7]

1. Tol. Porul Ilampūranar's commentary, N. 1.
2. Ibid,
3. Akam. 12, 18, 112.
4. Kuṛu. 249.
5. Kuṟu. 3.
6. Kuru. 385.
7. Kuṟu 49 This is a Neytal poem dealing with 'Kalavu' theme.

Some more instances are listed below to show the intensity and the firmness of this type of love. A heroine says, "I had the intimacy with the hero; it is now well-knotted and cannot be united; it is conclusive and definite."[1] A hero promises to his heroine, "Even if I were to get the ocean-girded world, I shall never hope to lose you."[2] "This love is ordained by Providence. So who are we to judge his character?", states a maid.[3] This only denotes that after such a love, made in heaven or determined by providence, there is no room for reconsideration. Also it is mentioned that "even if this world goes topsy-turvy, even if water changes its property and even if the ocean with its multitudinous tides comes to an end, this love is imperishable."[4] "It is followed by the talented in the world; it is righteous. It is a prop and a support to the humanity", thus a maid explains its nature and usefulness.[5] In this love, each will bear willingly any amount of sufferings on account of the other."[6]

(iii) 'Kaḷavu' is always portrayed as the private affair of the hero and the heroine. Even the maid, who helps a lot to further the clandestine love, is looked upon as a third party. Hence it is depicted that the lovers meet by themselves; then their love comes to be known by the heroine's maid and the male companion of the hero; then the news spreads to others in the village. The parents learn of the love and it is ended in happy wedlock.

When the hero does not hasten the marriage, the heroine tells her maid,

> "When the hero met me during the Kaḷavu period, only he, the stealthy lover, was there. If he tells lie (i. e. if he disowns me) What can I do? Well, when he met me, there was a crane too, at the rivers' brim,

1. Kuṟu. 313. Neytal poem with Kalavu theme.
2. Kuṟu. 300
3. Kuṟu 366
4. Kuru 373,
5. Kuṟu 247
6. Kuṟu 199, 288

which was looking for the Āral fish in the flowing waters with legs green and slender like the millet stem."[1]

The implication is that as the crane was also busy looking for fish there was none to bear witness for her. In another context it is said that, "This is a meeting not cognizable even by spirits."[2]

The secret love gradually becomes known to the villagers. It is called 'Ambal' and 'Alar'[3] These words denote the two stages of the blooming of a flower. The commentary on Iraiyaṉār Akapporuḷ states that Ambal is the Stage, when the bud is about to blossom; 'Alar' is the full-blossomed stage of the flower.[4] The heroine's consent to the hero's love will be hinted first through her bashful smile. A hero says in Tirukkuraḷ, "Just as the sweet fragrance lies inside the unblossomed bud, inside the bud of her smile lies the (secret) gesture."[5] The revelation of the secret love and the ultimate marriage in public, is termed 'Maṉam' (fragrance). This terminology brings out effectively that quite like a flower, which from bud grows into a blossom and wafts its fragrance all round, love stems from the lovers' heart gradually, branches out visibly later and ends in happy marriage. This only reveals that love is just a natural and common phenomenon in the lives of people.

Iḷampūraṇar beautifully brings out the distinction between the two words: 'Ambal' is to be conveyed by the facial expressions while 'Alar' is to be communicated by the spoken words.[6]

Thus the women gossipping about the clandestine lovers are referred to as malicious and malignant and their slanderous words are known as 'Kavvai'.[7] Though it seems to be a sort of hindrance to the lovers, truly it helped to strengthen and reinforce

1. Kuṟu. 25.
2. Akam. 62. "Pẹyum Aṟiyā maṟai amai Punarcci.",
3. Tol. 1058.
4. N. 22.
5. Kural. 1274.
6. Tol. Poruḷ, Ilampuraṇar's Commentary, N. 137.
7. Kuru. 373.

their mutual love and hastened their marriage. Also the lovers themselves seemed to have liked the village gossip about their secret love. A hero says, "I wish it to be said by all that I am the husband of this good girl"[1] and a heroine expresses, "The gossip of the village associates me with him."[2]

(iv) Next a fundamental convention to be observed in all poems dealing with Kaḷavu is that it must indicate the culmination of Kaḷavu into Karpu.

There is no room to believe that during the Caṅkam period, or in the earlier period, all the marriages originated from Kaḷavu. A maid says in Kuriñcippāṭṭu that "We have ourselves decided this marriage, unlike the marriages settled by elders after looking into the match and the several aspects."[3] We learn from this that marriages concluded by elders were also celebrated in those days. In reality marriages of this type settled by the elders are common; but in literature, clandestine love is given greater place and significance. The reason is that clandestine love lends itself for imaginative treatment. Secret love is supposed to abide by moral values and it is righteous, because finally after courtship this love should end in marriage. On behalf of the secret lover the elders may come formally seeking the bride and finalise matrimonial talks;[4] but during the wedding ceremony the secret lovers will pretend as though they do not know each other before.[5] Therefore it was an ancient and time-honoured custom of the Tamil society that however profound and reciprocal the 'Kalavu' love may be, it gain currency only when it bears the impress of Karpu.

Only in a few poems which occur as the expression of the hero, the pleasure of love is described. But in the poems which occur as the expression of the maid and the heroine, we find the idea that the clandestine love should no further be allowed to continue and the marriage must be conducted at the earliest. Thus

1. Kuru. 14.
2. Kuru. 51. Neytal Poem with 'Kalavu' theme.
3. Kuriñci. l. 30-33
4 Kuṛu. 146.
5. Kali 39.

Kuriñcittiṉai poems confirm the fact that Kaḷavu is not an end in itself, but only a means to the end, marriage. Tolkappiyar compares Kaḷavu with Gandharva marriage, one of the eight forms of marriage of the vedic People. Naccinārkkiniyar's comment in that context is very noteworthy; he writes, "The Gandharva form of marriage may not end in Karpu; but here Kaḷavu that does not end in Karpu is impossible" (i.e. it will not be designated as such)[1]. Just as the Mariner's compass shows standfastly the northern direction, all the Kalavu poems point towards Karpu, the ultimate fruition of secret love. To explain the fact that it is aimed at 'Karpu' in most of the Kaḷavu poems we can give the following instances: The public gossip about the lovers is known as 'Ambal' and 'Alar'. The mother begins to doubt the heroine after hearing the rumours of the village and she restricts the movement of her daughter to the house. This sort of immurement is called 'Ircerippu'.[2] The heroine will be very much frightened to hear of the dangers of the route through which he comes often to meet her, This is termed "Aru Pārtturra Accam".[3] At times the heroine's maid will caution the hero who visits his lady-love by day, to come by night or she will instruct the hero coming by night, to visit by day.[4] Occasionally she may tell him not to come at all and thereby insist on him to marry the lady soon.[5] The lovers will pine in separation as they cannot meet each other at the appointed place and time. Such themes deal with 'tryst' turais. The mother is unaware of the clandestine love of the heroine. She imagines that the heroine's emaciation is caused by the Gods, especially by Lord Murukaṉ. She consults the soothsayer, offers sacrifices to Lord Murukaṉ and perform the 'Very' dance.[6] The hero may threaten to mount the 'Maṭal', when he feels that it is impossible to win his love.[7] Sometimes a new party other than that of the hero may come to settle

1. Tol. Porul. Naccinārkkiniyar's Commentary, N. 92.
2. Naṟ. 306, 368.
3. Naṟ. 51, 104, 114.
4. Akam. 18, 148, 182.
5. Naṟ. 98. Akam. 168.
6. Naṟ. 268, 273. Aink. 244, 245.
7. Kuṟu. 14.

marriage with the heroine. This is known as 'Notumalar Varaivu'.[1] The heroine will disclose her clandestine love to the maid or the maid to the mother at critical times like public gossip, immurement in the house etc. This disclosure of the secret love is called 'Revelation with virtue'.[2] The heroine's maid prompting the hero to marry soon, citing one or many of the afore-said reasons is known as 'Varaivu Kaṭātal'.[3] If the hero feels that some one else may be chosen as the bridegroom or that the marriage may be delayed by some other reasons, then he may take with him the heroine to his village and marry her there. This is called 'uṭaṉpōkku' (Elopement).[4] 'Turais' expressing the pleasure of Kaḷavu course of love are a minority, while, as already observed, those describing the sorrows and impediments in 'Kaḷavu' which ultimately is elevated into Karpu, are in abudance. The old adage is 'All roads lead to Rome'. But with slight modification, we may say that one of the most significant and basic conventions of Kuriñcittiṇai is that "All turais or themes lead to wedding.''

III

The expression of the hero

The speeches of the hero in Kuriñcittiṇai falls into three parts. The first part relates to the first meeting (Iyarkaip puṇarcci) and meeting at the same place on second day (Iṭantalaippāṭu) appear only in the speeches of the hero and even that only in a few poems.[5] The hero, after his first meeting with the heroine, describes her angelic beauty. It will also be quite apt if the hero, after getting to know the finer qualities of the heroine, pays her glowing tribute in an effusion of happiness and gratitude[6].

1. Kuṟu. 379.
2. Akam 82, Kuru 23, 259, Nar. 165 Akam. 48.
3. Nar. 23, 57.
4. Aink, 235, 254.
5. Iyarkaippuṇarcci, Kuru. 40, 142, 300; Nar, 9. Iṭantalaippaṭu, Kuru. 62, Nar. 39.
6. Nalampārāṭṭal, Kuru. 2.

The second part is what Tolkāppiyar calls 'Pānkoṭu Talāl'. Only two poems are found in Kuruntokai, as the speech of the companion.[1] The companion ridicules the hero in a satirical manner: "A learned person like you has lost the heart to, after all, a maiden!" There are also songs (nearly 25 in number) as the reply of the hero to this criticism. The hero narrates to his companion the charming beauty and amiable character of the heroine. Thus these poems give the reason for the hero's love or they are more like an apology or an explanation of the hero about his love. This is known as "Kaḷaṟṟetirmaṟai' (Refuting the charges). Naccinārkkiniyar says that 'Pāṅkarkūttam' means the hero's meeting with his companion.[2] This explanation is quite in keeping with the tradition found in Caṅkam poetry. The terms found in Tolkāppiyam, 'Pāṅkoṭu Taḷāl' (to keep company with Pāṅkan) and Tōliyiṟ-Puṇarvu (to meet the heroine through the help of the maid) themselves will adduce evidence to this conclusion.[3] All other commentators explain that the hero meets the heroine through the help of his companion. Also the grammarians of the medieval period have laid down rules thinking that the companion helps the hero just like the maid in meeting the heroine.[4] But it is not found in any Akam poem of the Caṅkam age. According to the Akam poems of the Caṅkam age the companion is very helpful to the hero, in the sense that the hero airs his grief to his companion speaks out his heart and the companion consoles the anguished hero.

Thirdly, the following themes of Tōliyirkūttam are sung: The hero expressing to the maid his love for the heroine; beseeching the maid to help him in winning the heroine; prevailing on the maid to consent to his request; regretting the difficulties and brief separations during the Kaḷavu period;[5] intimidating that he will mount the 'Maṭal' and expressing his profound love and adoration

1. Kuru. 78 & 204.
2. Tol. Porul. Naccinārkkiniyar's Commentry N. 102
3. Tol. 1442.
4. Nampi Akapporul, N. 136; Iṟaiyaṉār Akapporul, N. 3
5. Nar. 75; 82; Kuru. 32, 222, 276, 286; Aiṅk. 259, 298.

for the heroine.[1] These poems bring out and attest to the hero's laudable qualities like his nobility, prowess, magnanimity, patience and affection.

The Expression of the heroine

The heroine is represented as a glorious embodiment of femininity. The pleasure of their joyful meetings is described by the hero but the heroine never even thinks aloud about it; on the other hand, she only speaks out her sufferings on account of secret love.[2]

Three love-poems by Nakkaṇṇaiyar, the daughter of Peruṅkōli Nāykaṉ, are considered to be countrary to the Akattiṇai convention and hence they are annexed to Puranāṉūru.[3] They are said to belong to Kaikkiḷai and eulogistic in their content (Paḷi-ccutal). In her poems, Nakkaṇṇaiyar takes the liberty of calling her lover as "My hero"; this reference and other expressions do not establish conclusively that these deal with one-sided love and also there is no mention of any personal name contrary to Aka-ttiṇai. It cannot be said that it was brought under Puram because the incident described is taken from her private life. The subject-matter of the poem describes only a common theme. We find that two poetesses Ātimantiyār and Veḷḷivitiyār have described in their poems, events that happened in their own lives. Yet they are brought under Akattiṇai.[4] Then why not Nakkaṇṇaiyār's poems also be grouped under Akattiṇai? Though a few poems of Ātimantiyār and Veḷḷivītiyār are expressions of their own personal experience, they conform to the conventions of Akattiṇai. Nakkaṇṇaiyār's poems have been classified under Purattinai since they did not adhere to the Akattinai conventions. The main reason is that heroine never speaks out so frankly her lover for the hero; nor does she praise the hero.[5] But poetess Nakkanniyār

1. Kuru. 14, 17.
2. Kuru. 82, 121; Nar. 116; Akam 138; Aink. 213.
3. Puram. 83-85.
4. Kuru. 27, 31 and also refer Akam. 147 and 236.
5. Tol. 1045, 1054.

praises the valour of her lover, whom she loves intensely. Hence these songs came to be brought under the 'Paliccutal' Turai (or Eulogising). If the hero praises the heroine in such a way then it comes under Akam division. But in this poem the heroine praises the hero's strength and valour which is quite against Akam poetical conventions.

Even during Kaḷavu there used to be occasional separations among the lovers. This is referred to as a brief separation (Ciriya Talaippirivu).[1] The separation that takes place before marriage in order to acquire wealth is only of long duration.[2] The mental anguish of the heroine, on account of the hero's separation; the hero's delay in returning; the fearsome and tortuous route of the hero during the night time and the 'Ircerippu' immurement of the heroine by her mother - is very well portrayed in these songs (attributed to the heroine).[3]

The heroine has the firm belief that she cannot breath a second without the hero.[4] She herself says that after surrendering her mind and heart to the hero, her body is just like a sandal tree whose bark had been peeled off[5]. She is capable of bearing any amount of sorrows and sufferings on account of her hero.[6] She even goes to the extent of scolding her own mother who brought her up so far, as "mother who has a hellish heart," when she feels that her mother is an obstruction on the path of love[7]. She herself narrates the sufferings caused to her by the hero; but she never gives room for the maid to speak ill of her lover; nor does she tolerate it and she hastily refutes to maid's speech (Iyarpaṭa Molital)[8].

1. Nar. 136
2. Tol. 1087 and also compare the commentaries on it.
3. Kuru 201, 252, 82, 141. Nar. 51, 104; Akam. 252.
4. Naṟ. 1. Akam. 18.
5. Nar. 64.
6. Kuru. 288.
7. Nar. 236.
8. Kuru. 3, 96.

We learn that during the Kaḷavu period the hero and the heroine used to send messages to each other[1]. The "message of the parrot" (Kiḷittūtu) of Cempiyanār in Narriṉai is an excellent poetic composition. A maiden's duty is to guard the millet-field on the mountain slopes. There she has to drive away the parrots that eat the millet. Instead of that, she happily addresses the parrots, in order to send a message to her lover:

"O, you red-beaked and green-feathered parrots, who have eaten
the ripened millet (Tiṉai), to you bears,
Content! I beseech you to redress my grievance
after eating your food, without any apprehension.
If you happen to go to my hero's hillock
in search of your mates - the parrots related
to you, please inform the chieftain of that
hill that the maiden of this hillock has
started her duty to keep vigilant over the
millet-field"[2].

This subtle speech of the heroine is very pleasing.

The scene of the hero's secret visits to his heroine is very elegantly described in many songs.[3] The triangular nature of this love—the abiding love of the hero who traverses a tortuous path; the agonised plight of the heroine in the absence of the hero and the mother's constant vigil over the daughter[4] - is pointed out in many contexts. The very many hindrances to clandestine love are beautifully described through the speech of heroine:

" The village of the heroine never goes to sleep
even when there is no festival;
even if the noisy village goes to sleep, the severe-tongued
mother who utters harsh words for ever, never
goes to sleep;

1 Kuru. 106
2 Nar 102
3 Akam 102
4 Akam 252

even if the guardian mother goes to sleep, the village watchmen keep roaming;
even if the watchmen go to sleep, the
stray dogs keep barking;
even if the dogs were to be silent, the bright moonlight converts the night into day;
even if the moon disappears, the ominous owl keeps hooting throughout the midnight, when spirts are abroad and
even if the owl were to be calm, the cricket chirps.
But, alas! during a day, when there is none of these impediments,
the hero though has an unfailing heart, fails to come."

Thus the heroine enumerates the many impediments to clandestine love.[1]

A heroine states that her heart has gone out to support the slipping feet of her hero, who comes by night through a dangerous, rain-drenched and slippery path full of pitfalls.[2] Thus many are the poems which show the heroine's profound love.

The Expression of the Maid

We observed that more than half the poems in Kuriñcittiṇai are the expressions of the maid. Of these poems, only a few deal with the themes like inferring the truth about the clandestine love and consenting or refuting to assist the beseeching hero to win the heroine. All the other poems, treat the themes namely, urging the hero to marry soon and consoling the heroine in the absence of the hero. Invariably most of the details regarding the clandestine love are disclosed by the speeches of the maid. The maid who always keeps prompting the hero sometimes by nice words and sometimes by words of intimidation to wed her lady soon, stands out like a 'Wedding Compass' or 'Marriage Indicator'. It is only the maid who helps by all means the lovers' elopement, when the heroine's marriage could not be celebrated in the usual way owing

1 Akam. 122
2 Akam. 128

to the parents' disagreement. The theme of revealing the secret love with virtue, i.e., disclosure of the clandestine love by the maid to the mother, occurs in nearly 22 Kuriñci poems.

This 'Aṟattoṭunilai' is the most dominant of all the aspects in the speeches of the maid. The sagacity and the resourceful talk of the maid are well indicated in the treatment of this theme. For instance, look into the Kuruntokai poem in this theme :

" Maid of the long call, maid of the sacred hall,
Maid with beauteous hair white like stringed shells
Sing that song – do sing that song again
The song that sings of his grand and lofty hill " [1]

The women - diviner is called in to find out the disease of the heroine. Before the diviner begins to divine with grains of paddy, sings a song of the hill, which is not only the abode of God Murukaṉ but also the dwelling place of the hero. Just at the end of the hill - song, the maid requests the diviner to repeat the same song, because it only cures the disease of her lady who is suffering from love-lorn of the hero belonging to that hill. There is no need for sooth-saying any further. In such a minute way, the maid tries to disclose the clandestine love of her lady, to her mother. The long narrative poem, 'Kuriñcippāttu' relating to 'Kuriñcittiṇai, deals with this theme. Even themes belonging to other Kuriñci aspects are blended in this poem. The maid employs many stratagems to bring about emotional integration among persons having divergent views She gives an account-partly fanciful and exaggerated and partly true-of the love of the hero and the heroine and describes the circumstances leading to the lovers' meeting. The parents realise that it was inevitable and give their consent and thus the maid contrives to marry the heroine to the hero of her choice.

In a few contexts we are not able to identify if a speech is the heroine's or the maid's. This is confirmed by the compilers who wrote the colophons in some contexts as, "This is the speech

1 Kuru 23 — Translation by Xavier S. Thaninayagam, Nature Poetry in Tamil, Singapore, 1963, p 26

of the maid; this may also be the heroine's speech", and vice versa.[1] In poems containing the expressions of the heroine and the maid, the heroine does not use always the first-person singular, like "my beauty", "my love" or "my suffering"; nor does the maid say, "the heroine's beauty" or "the heroine's suffering". We have some instances where the first-person plural 'our' is used in both their expressions.[2] Tolkāppiyar declares that this usage is conventional.[3] As such the maid merges her identity in the character of the heroine or the heroine is enclosed in the character of the maid. A maid says to the hero, "The heroine and I are like one soul but having two bodies; we are like the two-headed Anril bird, united by inseparable and imperishable friendship."[4] This seems to be the basic truth of all the speeches of the maid. In this context, a strange custom is to be noted. The heroine addresses her maid as 'Tōli'. We expect the maid to address the heroine as 'My lady' or the like. But strangely enough, the maid also calls her 'Tōli'[5].

The hero after falling in love with the heroine, deeply thinks as to who is her bosom-companion. The heroine is merrily singing and dancing with her maid. On seeing this the hero expresses his amusement and wonder over the intimacy between the heroine and her maid. He says,

> "If the maid holds the head of the float, she also holds the head portion; if the maid holds the other end, she also holds that end. Suppossing the maid loses her grip and sinks in the river, it appears, the heroine will also drown with her."[6]

In most of the Tiṇai poems the heroine and her maid appear together. On occasions, when the heroine is not able to speak

1. Akam. 32, 72 & 98.
2. Kuru. 4, 93, 360, 382; Nar. 15, 23; Akam. 100.
3. Tol. 1167 and compare the commentaries of Ilampuranar and Naccinārkkiniyar on this nuṟpā.
4. Akam. 12.
5. Akam 1, 20; Kuru 98, 253.
6. Kuru. 222.

owing to her bashfulness and modesty, the maid speaks on her behalf. The thoughts of the heroine come out as expressions of the maid. In other words the maid conveys that which cannot be expressed by the heroine and thus she acts as the mouth-piece of the heroine. Though inseparable, we are able to distinguish the two, when they converse between themselves or when the maid points out the heroine as a third person and when she speaks with others on behalf of the heroine. However the maid does not seem to have a life of her own; to her the heroine's life is her own. The character and the role of the maid is more dramatic than realistic. The heroine of a royal or an aristocratic family may have such maids. So the maid in the Akam songs is depicted not as a wholly realistic character nor as a thoroughly fictitious character; but as a happy blend of the two.

IV

Mutalporuḷ and Karupporuḷ

We have already found that the landscape, its flora and fauna the season and the hour (the time-unit of a day), constitute the background of an Akam poem. Hills and their adjoining region constitute the landscape for Kuriñcittinai.

The beauteous side of the world of Nature is the mountain region. The splendid waterfall and the dense natural growth of the hill-side indeed capture our imagination. Apart from Kuriñci flowers, the Kāntal (gloriosa superba) is also unique of the hill.[1] The Venkai tree is also often referred to in Kuriñcittniai.[2] Poets very often revelled in the description of Kuriñci-landscape and have left behind many glorious pen-portraits of Nature. In this Tiṉai events and details like guarding the

1. Kuru. 1, 239; Akam. 152.
2. Akam. 2, 132; Kuru. 241

millet-field[1] gathering the Vēnkai blooms,[2] bathing in the brook[3] and sporting in the waterfall[4] are associated with maidens.

What may be reason for the abudance of poems relating to secret love in Kuriñci landscape? Did the poets of the past consider that the Kuriñci landscape would be a suitable backdrop for their songs about secret love? Is it that clandestine love-affairs did not at all take place in other tiṇais? Or that the hero and the heroine had to choose and go to the mountain-region to make love?

It will not be difficult to meet these questions. The great edifice of Akam literature is raised on the foundations of certain basic principles and practices of life. A deep study of the Kuriñici poems reveal that their contents are based on the actual life of the hill-folk. In olden days secret love seems to have been most predominent in the hill region. The geography of the land, the occupation and life of the people had given the filip to clandestine love.

In those olden days millet (Tiṇai) was the main food of the hill-dwellers. On the hill-tops they used to raise the millet crops in the well-tilled fields. Birds will come and eat the millet-sheaves, when they are ripe for harvest. Occasionally destruction was caused to the millet-fields by wild elephants and other beasts.[5] Guard will be mounted during day time. From the high loft (Paran), the sentries will sound the 'Taṭṭai'; use the sling-stones and thus they used to scare away the birds.

It was a custom of the hill dwellers to send their maiden girls for guarding the millet-fields and these unmarried young girls will watch over the millet-fields, situated away from the noise and bustle of the village.[6]

Hunting is the chief occupation of the hill-dwelling youths.[7] They will roam round the mountain region and hunt down rogue-elephants on the rampage and thus protect the interests of the

1. Kuru. 141, 214; Akam. 38, 82, 388
2. Akam. 48, 52
3. Akam, 228, Naṟ. 68
4. Naṟ. 44.
5. Aiṅk. 263.
6. Nar. 122, 128, 134. Akam. 348.
7. Akam. 48, 82. Kuriñcippāttu : 153-174.

people. Also articles like the tusks of the elephant are very valuable and useful. Since unmarried maidens were entrusted with the job of guarding the fields and youths took to the hunting pursuit, we may say that the mountain region became the natural rendezvous for clandestine love. In fact, from the descriptions of many Kuriñci poems, the millet-field seems to be the play-field of love[1].

So it will not be wrong to guess that the folk-songs of this region abound in descriptions of mountains and of secret love-affairs in this region. Hence it seems that Kuriñcittiṇai poems came to treat only clandestine love. Hereby we deduce that the nature of the land and life of the people must be given a significant place in landscape poetry.

This love commences in the millet-field when the millet stalks just make their appearance. Because only at that stage the maids will be sent to the fields. By the time of harvest the clandestine love may also end in happy marriage provided there are no obstacles. The time of harvest is the period when the Vēnkai buds blossom. This is considered as the auspicious time for celebration of marriage.[2] So we may conclude that the duration of clandestine love was very brief. This may be compared with the two-month limit given in Iraiyaṉār Akapporuḷ for secret love[3].

Tolkāppiyar has declared that the cold season and the early dewy season belong to Kuriñcittiṇai. He also states that the midnight hours of these seasons belong to Kuriñci.[4]

Generally it is believed that this landscape, season and hour are quite conducive to lovers' meeting[5]. Instead of thinking that these are pleasant for the lovers' meeting, we may as well say that these are used only to bring out their significance by the obstacles to the lovers' meet and only to indicate the tortuous nature, terrors

1. Nar. 25, 102, 134, 147, 173, 194, Aiṅk. 230.
2. Akam. 2; 232. Tol. Pourl. Naccinārkiniyar's Commentary, N. 23.
3. Iraiyanār Akapporul, N. 32.
4. Tol. 952 & 953.
5. Akam. 328, 142, 162, 198, 328. Nar. 182.

and dangers of the path pursued by the hero to meet the heroine[1]. There are references to the mountain and the dense jungle with its narrow footpath;[2] the roaming and fighting of the wild animals such as elephants and tigers.[3]

During the winter and the post-winter seasons, there will be lot of drizzle and frost. During these seasons it will be very difficult to stir out. The hero, unmindful of these difficulties, goes to the village of the heroine. The heroine, all the time, is frightened to think of the terrors of his path. The maid informs the hero of the heroine's affliction and prompts him to marry soon. Thus the seasons prescribed heighten the significance of clandestine love. As the Kuriñci poems exclusively deal with the 'union of lovers', there is a common belief that they will be full of joy and pleasure. On the contrary, most of the Kuriñci poems are so depicted as to bring forth the impediments on the path of love. The tragic note, blended with deep love, affection and dramatic suspense kindles our poetic appreciation. After a study of the long poem Kuriñcippaṭṭu we will come to realise the validity of these observations regarding this Tinai.

V

Finding out the 'Tinai' of an Akam poem

(i) As observed before, the tiṇai of a poem is indicated by its Mutal and Karupporuḷ. If these two are absent, the 'uripporuḷ' of the poem will reveal its tiṇai[4].

In most of the Kuriñci poems, the mountain and the adjoining landscape are attributed to the hero, as he belongs to such a mountain or country [5]; in a few places this landscape is attributed

1. Kuru. 86, 355, 375; Akam. 8, 322, 372. Nar. 322.
2. Akam. 128. 5. Akam. 8, 318. Kali. 38, 42
3. Akam. 8, 318. Kali. 38, 42.
4. Tol 949 and the Ilampūraṇar's Commentary on it.
5. Aink, 202, 275, 283. Akam. 2, 12 etc.

to the heroine.[1] Apart from these descriptions, many of the Kuriñci poems describe the path of the hero, through which he traverses to meet his lady-love. The mid-night and the two seasons are also portrayed in such a way.[2]

In a very few poems they (the landscape, season, etc.;) are mentioned by the poets, though they have not any important connection to the central theme of the poem.[3] There are also some references in which the word 'Kurinci' is included in some way or other.[4] In Kali ode 51, the 'essential theme' (uri) alone is described, without the Mutal and Karupporul.

(ii) In tiṇai poems with the help of the figures of speech - similes, metaphors, allegory (uḷḷurai) and suggestion (iraicci) contained in them - it is possible to find out their respective tiṇais. Because these figures of speech are mainly based on the Karupporuḷ, excepting the Deity.[5] There are several poems in which their tiṇais are indicated in this way.[6]

(iii) Tolkāppiyar says that in each land there are four classes of people, viz., the chieftains and aristocratic people (Talaimakkaḷ), the people of the soil (Nilamakkaḷ), the attendants and the workers (Aṭiyōr and vinaivalar) and that these four are to be depicted in Akam poetry[7]. 'Talaimakkaḷ' are those in the higher strata of society, those who belong to the ruling ranks and lead an affluent life. They are the persons who mostly figure in the Akam poems. Next the 'Nilamakkaḷ' are those who belong to middle class. These people also figure in a few poems. In some instances these two are treated alike without much difference. 'Aṭiyōr'

1. Nar 44, 77,
2. Akam. 72, 118, 132. Kali, 38, 49, 52
3. Akam. 58, 208.
4. Nar. 32, Akam. 108. Nar. 116.
5. Tol. 992, 993.
6. Kuru. 100. Aink. 293. Nar. 1. Akam. 2.
7. Tol. 966–970.

and 'Viṉaivalar' are people in the lower strata of society. Only in Kalittokai we come across Tiṇai poems about these people.[1]

It has been explained earlier that according to Tolkāppiyar characters in Tiṇai poems must not be referred to by their names. They may be named after the land in which they live (as verpaṉ, ūraṉ etc.) or after their occupation (as vēṭṭuvaṉ, kōvalaṉ etc.).[2] In Kuriñcittiṇai, the hero and the heroine are mentioned by the following names. As these names themselves are very useful to find out the tinai of the poems we shall discuss them here, in detail.

(a) Talaimakkaḷ (chieftains and nobles) who are named after the landscape :

Hero		Heroine
Malaikiḻavōṉ	(Aink. 204)	Kāṉakal nāṭaṉ makaḷ (Kali. 39)
Māmalaināṭa	(Nar. 57)	Nalmalaināṭaṉ Kāṭalmakaḷ (Nar. 44)
Neṭumalaināṭaṉ	(Aink. 202)	
Verpaṉ	(Nar. 17)	
Cilampa	(Aink. 238)	
Varai Nāṭa	(Akam. 12)	
Kunra Nāṭa	(Akam. 58)	
Naṭa	(Akam. 2)	

b) Nilamakkaḷ (people of the soil) who are named after their occupations :

Vēṭṭuvaṉ (Akam. 28) Koṭicci (Akam 82, Aink. 289)

This is very rare in Akam poems. These 'Nilamakkal' with their main occupation are often described as one of the Karupporuḷ[3]. Tolkāppiyar also states that the main occupation of the people is

1. Kali. 62, 64.
2. Tol. 966 & 967.
3. Kuru. 82. Kuravan,
Nar. 85. Kāṉavan.
Nar. 119. Punavan,
Kali. 30. Koticci.

one of the Karupporuḷ[1]. In Kuriñci these two people are treated without much difference. It is the same in Neytal tiṇai also. But in Mullai and Marutam, Talaimakkaḷ alone are treated as chief characters whereas Nilamakkaḷ are mentioned as Karupporuḷ.

In Ainkurunūru in which the poems are composed only with a few lines, we are able to know the Tiṇai of the poem from the very mention of the hero's name. As there is no space for elaboration, the hero is referred to briefly as 'Neṭumalai Nāṭaṉ' (Aiṅk. 202), 'Peruṅkalnāṭan' (Aiṅk. 218). These names help immensely to know the Tiṇai at once. Sometimes the names are further shortened into 'Nāṭaṉ' (Aink. 214, 241) and 'Nāṭa' (Aink. 251). With the very mention of Malaikilavōṉ (Aink. 204) Natan (Aiṅk. 218) and Nāṭu (Aiṅk. 203), we know that the hero is a Kuriñci hero and that the poem is a Kuriñci poem.

In Puranāṉrū, a Cēra king is praised by Poet Poykaiyar as the chieftain of the three regions, viz., Kuriñci, Marutam and Neytal[2]. The poet wonders as to how he is to address the king, as 'Nāṭaṉ' or 'Ūraṉ' or 'Cērpaṉ'? Nāṭaṉ is the brief term referring to the hero of Kuriñci; Ūraṉ briefly refers to the Marutam hero and 'Cērpaṉ' refers to the Neytal hero. So it is clear that by means of this convention we can easily classify the Tiṇai of the different poems.

In the 73rd poem of Kuruntokai, the hero is referred to as 'Makilnaṉ'. This word is used only to denote a Marutam hero. It seems that this poem may better be ascribed to Marutattiṇai than to Kuriñcittiṇai.

In the 336th poem of Kuruntokai, a hero is addressed as 'Turaiva'. This name clearly indicates that the hero belongs to Neytal landscape. Moreover, the word 'Neytal' is used in the poem and the theme of the poem also suits this. Even such a lucid poem is called Kuriñci. Hence a clear knowledge of poetic conventions not merely helps us to know the comprehensive nature of the Tiṇais but also to classify the different Tiṇais, to rectify the colophons and to understand the precise meanings of the poems.

1. Tol. 964.
2. Puram 49.

Imaginative conventions

Kuriñcittiṇai deals with clandestine love. As the hero and the heroine come across so many impediments on their path of love their minds eagerly look forward to union. This aim of union or ' getting together ' is the under-current of the poems of Kuriñcittiṇai. In Marutattiṇai that deals with Karpu, the hero and the heroine are supposed to lead a happy married life with mutual love; but on the contrary the subject matter of the poems is only about the hero's separation on account of prostitutes. Also in Mullai and Pālai Tiṇais only separation and its allied aspects are dealt with elaborately. The general convention of describing the languishing and longing of the lovers for union during the period of clandestine love and describing the separation of the lovers during the Karpu period clearly shows the interesting nature of the imaginative conventions of Akam poetry. It is but natural that true love manifests itself when separated lovers try to or happened to meet or united couples have to separate. This paradox helps to add nicety and give an emotional touch to literature. Poets and writers have exhibited this fact and with great dramatic skill portrayed very effectively the greatness of the pure, exalted and profound love of the hero and the heroine. Thus it conforms to human psychology.

A similarity between the poems of Kuriñci and Pālai

A similarity between Kuriñci and Pālai deserves mention here. In Pālaittiṇai the dangers and terrors of the path of the departed hero are described: the summer's heat and aridity, the atrocities of the highwaymen (Āralai Kaḷvar), the severity of the midday sun and the great distance of the way — all these help to show the tortuous nature of the path of the hero going to other countries. In Kuriñci, harmfulness of the path of the lover who comes to meet his lady is described: the intense cold of the winter season, the biting chill of the dewy season, the danger from snakes, elephants, bears and tigers, the continual drizzle, the mid-night time, the slippery mountain track—all these enhance the terrors of the path of the hero coming to the heroine's village. Quite aptly do

the poets describe that the hero bravely 'swims' across the dangerous route in both cases.[1] The hero 'swims' across the dangerous and dark route to meet the heroine in Kaḷavu and he 'swims' across the harmful and scorching arid track separating from his lady to amass wealth in Karpu. The route in Pālai is called 'Curam'; the Kuriñci route is also called by the same name.[2] Thus there are also some resemblances in the imaginative conventions of various Tiṇais. Contrary to most of the Kuriñci poems, there is one poem in Akanāṉūru in which the hero's return journey after he has met the heroine is described as dangerous.[3] Thus, we are able to see the influence of the delineation of one tiṇai on another.

PART II

NEYTAL

The Neytal flower usually blooms in the tanks and lakes or in the backwaters near the sea[4] and in the paddy-fields of Marutam region[5]. Since it is mostly seen in the sea-shore region, the sea and the see-shore region are denoted by the name 'Neytal.'[6]

The Neytal flower is in most places likened to the charming eyes of young women.[7] Even in the other tiṇais, the comparison of Neytal flower to women's eycs has crept in.[8] Because of the presence of water drops on the Neytal flower, water dripping from that, is compared to tears welling up in the eyes of women.[9] The

1. Akam. 212. Kurinci route: "Inna aruncuram ninti... ..."
   Akam. 31. Palai route: "... Kan umiḷ kalukin kanam ninti ... "
2. Akam. 68. Kurinci route: "Pakalum ancum panikkatum curane. ... "
   Akam. 17. Palai route: "Maipatu mamalai vilankiya curane."
3. Akam. 88.
4. Nar. 96.
5. Aink. 96.
6. Tol. 951.
7. Kali. 142; Akam 10,130,150,290.
8. Palai: Akam. 83. Kurinci: Nar. 23, Kali. 59.
9. Nar. 195.

essential theme of Neytal tinai is "Pining and its allied states." Accordingly the Neytal fllowers have been described. Thus "Neytal" has become a symbol of pity and compassion. Also the drum that is beaten at times of death was known as 'Neytal Drum'.[1]

The shape and colour of Neytal flower have been described in various ways. It has small green leaves[2]. It grows in the deep waters and possesses long and stout stem suitable for its growth in such places[3]. It has many big petals and is blue in colour.[4]

The Neytal leaves will be tied together with the Neytal buds and be worn round the waist by the seashore maidens[5]. The maidens of Kuriñci and Marutam regions, wearing the leaf-dress[6] may be compared to them. The antiquity of these landscapes and their culture may be known from this custom of the people.[7] The maidens used to gather the Neytal flowers and leaves.[8] The hero may also help them in culling the Neytal buds and leaves.[9] Maids used to wear on their heads the Neytal flowers[10] and play on swings tied by means of Neytal string.[11]

Neytal blooms in the morning[12] and fades in the evening[13]. It is beautifully described that Sea Goddess stands by the shore in the twilight hour wearing 'Ñālal' on her head and a garland of Neytal blooms in rolling over her bosom.[14] Such picturesque descriptions enhance and enrich the scenic beauty of the sea-shore landscape.

1. Puram. 194, 389
2. Nar. 23.
3. Nar. 96, 138: 'Neṭunkāl Neytal' and 'Kaṉaikkāl Neytal'.
4. Nar. 382; Akam. 240; Patirru. 30.
5. Nar. 60, 96, 138; Kuru. 125; Akam. 20.
6. Kuru. 1 & 295. Nar. 204, 390.
7. See Xavier S. Thaninayagam's Landscape and poetry for further details. p. 25—27, Bombay, 1966.
8. Nar. 27.
9. Nar. 349.
10. Kuru. 401.
11. Kali. 131
12. Aiṅk, 188,
13. Nar. 117,
14. Akam. 370.

Thus tiṉai poets, as though to indicate the tinai in which they sing, have introduced by some means or other the name of the flower characteristic of that tiṉai in their songs. This convention of introducing the name of the flower is practised in Kuriñci, Marutam and Pālai to a small extent. In Mullai and Neytal this convention dominates. In Neytaltiṉai nearly 60 poems out of a total of 344 have the word Neytal introduced in their text. It may be because of the fact that the Neytal uripporul was often allied to Kuriñci, the term 'Neytal' was introduced in the Neytal poems mainly to draw the distinction. Similarly the term Mullai is often used in Mullai poems probably because the 'Mullai' poems resemble in the essential aspect (separation among the lovers), the Palai poems. However this practice of the Caṅkam poets emphasises that these poems were composed by them, thinking the convention always in their mind.

I

Structure and Salient Features of Neytal Tinai

In the anthologies of individual poems like Kuruntokai, Narriṉai and Akanāṉūru there are respectively 71, 102 and 40 Neytal poems. In the anthologies of collective songs like Aiṅkurunūru and Kalittokai, there are 98 and 33 Neytal songs respectively. Thus we have a total of 344 poems ascribed to Neytal in the present editions.

Just as Kuriñci deals completely with clandestine love, so also is Neytal, dealing mostly with secret love. But the consensus among critics is that Kuriñci is the only tinai dealing with Kaḷavu and Neytal deals only with "pathos and pity, because of separation". Nacciṉārkkiṉiyar explains that "the heroine remaining consoled during the absence of her hero is Mullai ... the heroine being unable to put up with the separation of the hero and pining is Neytal".[1] What is the cause for this conclusion? It is to be discussed here in detail. It has become customary to associate

1, Tol Poruḷ. Nacciṉārkiṉiyar's Commentary, N, 14,

'Kuriñci' with the lovers falling in love and this subsequent meeting; 'Pālai' with the separation of the hero from the heroine: 'Mullai' with the consolation of the heroine in the absence of the hero and 'Neytal' with the pity of the love-lorn heroine and Marutam is linked with the heroine's feigned anger towards the hero. This attitude is adopted and followed by some critics and this has led to the conception that these tinais are interlinked.[1] Generally these tinais are considered like the five acts of a play.

We must bear in mind that there is no inter-relation or inter-connection among these events, i.e. the meeting mentioned in Kurinci, the separation mentioned in Pālai, the waiting described in Mullai, the pining depicted in Neytal and the lovers' tiff portrayed in Marutam. These are only the different literary themes based on different situations, in accordance with the geographical background of the land, the social customs and the life of the people.

Similarity between Kuriñci and Neytal themes

We shall first take up Kuriñci and Neytal tiṇais for discussion. In both regions secret love was prominent ; in other words, the clandestine love of the people in these regions, as distinct from that of other regions, was so pre-eminent that it got into literature. We found that in Kuriñci region, the watching of the millet-fields by maidens of marriageable age and hunting by youths were factors which very much aided the origin of clandestine love. There was separation but it was only for a brief period. Consolation, waiting etc., also occurred in connection with this 'clandestine love'. This was the same in Neytal also. The maidens in Neytal tiṇai used to go alone on the sandy beaches near the sea-shore to gather fresh blown flowers and leaves;[2] very often the heroine's father and brothers will sail deep into the sea and after a long fishing trip they will return home.[3] The young girls will go out to dry the salted fish and guard the dried fish from

1, Vellaivaranan, A History of Tamil Literature – Tol. p, 80,

2. Kuru. 243, 311, Nar. 27, 191.

3. Kuru. 123, 269, Nar. 67 215, Akam. 240

birds;[1] their mothers will go to work in the salt quarters;[2] the girls will proceed to the adjacent Marutam land[3] to sell their salt; the young daughters used to swim and sport in the sea,[4] indulge in sports like ōrai[5] and wear the leaf-garments of Puṉṉai, Nālal, Neytal etc.[6] These factors, we must realise, helped a lot in fostering clandestine love among the youths of Neytal region.

It is better to explain it further in detail; As mentioned before, though the habit of women donning leaf-garment is commonly seen in Kuriñci, Marutam and Neytal regions, this seems to be more significant in Neytal.[7] We learn that girls used to go to the outskirts of the village to gather Neytal flowers and leaves,[8] Kāvi leaves,[9] Puṉṉai flowers,[10] Muṇṭaka blooms[11] and Aṭumpu leaves.[12] The hero may sometimes help the heroine in culling the flowers and leaves.[13] Since her mother does not send her out to gather Neytal flowers she is not able to meet her hero.[14] Driving the birds that come to peek at the dried fish[15] is analogous to scaring of birds from the millet-fields in Kuriñcittiṇai. This will be helpful to the hero to meet privately the heroine.

Sea bathing, happily staying in the grove group, dancing, playing with crabs in the Puṉṉai shade and playing 'Ōrai' game are some of the pastimes of the lovers.[16]

1. Nar. 101 Akam. 20.
2. Kuru. 269
3. Akam. 140
4. Nar. 96, 254, Akam, 20
5. Kuru. 243, 316, 326, 401. Akam. 110, 330.
6. Akam. 70. Kuru. 401, Nar. 123.
7. Akam. 90.
8. Nar. 27.
9. Nar. 123.
10. Nar. 311.
11. Nar. 191.
12. Nar. 254.
13. Naṟ. 349 ; Akam. 20.
14. Nar. 27.
15. Akam. 80.
16. Akam. 20; Kuṟu. 294; Kuru. 303 & 401. etc.

The farther sails on the high seas to catch fish[1]. He will not return home without substantial catch[2]. The absence of the father will facilitate the heroine to meet and sport with the hero.[3] A certain heroine regrets, that though her father has returned from the seas, her hero has not yet come to meet her.[4]

A maid points out during day-tryst: "The hero arrived in our midst as a neighbour suddenly and sported with us in the sea; stayed in the groves; took part in the 'Kuravai' dance and thus enjoyed throughout the day our pleasurable company. This act of the hero not only increased the gossip of the village about our secret love, but also kindled the anger of our mother to immure us more strictly than before."[5]

Another maid requests the hero, at the end of the day-tryst, to stay with them the next night also, because their elders have gone deep into the seas for fishing during the night time.[6]

A hero expresses his sorrow: "I helped them to cull the aḷumpu, Tāḻai and Neytal flowers in the back-waters. I stayed with them all the day and helped them in all their needs. Even then she (the maid) is not helpful to me."[7] Such are the themes often found in Neytal poems.[8]

Thus, 'clandestine love' was in great vogue among the people of the Neytal region. We can infer that the folk songs of this region might have portrayed mostly this secret love. Akam poems of Neytal landscape, as the true reflection of this life of the people, naturally deal with this theme.

Difference Between the Kurinci and Neytal Themes

One fundamental difference between the Kaḷavu poems in Kuriñcittiṇai and those in Neytal must be borne in mind. In

1. Kuru. 269.
2. Nar. 215.
3. Nar. 49.
4. Kuru. 123,
5. Kuru 294.
6. Naṟ 67; Nar. 215.
7. Nar. 349.
8. Akam. 240 330 etc.

Kuriñci, the lovers are keen on meeting each other frequently; because they have ample opportunities for such meetings and marrying soon. But in Neytal the secret lovers do not enjoy the same facilities. So separation in 'Kaḷavu' is longer in Neytal than in Kuriñci. The Neytal lovers find themselves in great dilemma whether or not their love will fructify into marriage. The following observations may be made regarding Neytal poems:

(1) A forlorn lady who has lost all her hopes about her hero's return, after a long separation expresses her deep sorrow: ''my lover is not a gentleman''. (Kuru. 102)

(2) One lady says that her lover had not returned at the promised time and so she may not live longer. (Kuru. 103; Nar.117).

(3) A forsaken lady weeps all the time and is unable to trace her lover's whereabouts. (Kuru. 325)

(4) The expressions of the heroine separated from her lover, for a quite long time are as follows in various poems: ''What have we to lose any more? Only our life will be lost, no more of it." (Kuru. 334). "If it is wrong to believe one's promises, it is even better to die for that fault'' (Nar. 327). "To whom can I disclose that he has deserted me after courtship" (Nar. 211)

(5) As a hero does not return even after a long time, the heroine loses her patience. She calls to her aid the moon in the sky. She says, "As no place in the earth is unknown to you, please show me my lover who is concealed from me (my sight). You get gradually famished like my shoulder, since you do not show me my lover and suppress all information''. (Nar. 196)

(6) There are many poems in this tinai in which the hero is asked to give back the beauty of the heroine which he has ruined by his unfaithful activities. ("Nalam tantu pō"—Nar. 236, 349, 395).

7) The hero's threatening 'Maṭalēral' when he is unable to win his lady with the consent of her parents. This

theme is treated in several Neytal poems. (Nar. 152, 342, Kali. 138-141).

8) In Kalittokai, there are 10 poems in Neytal relating to Peruntiṇai. (In Kuriñci also, there is one Peruntiṇai poem in Kalittokai ode 62) As mentioned above four poems are on 'Maṭalēral' and in the other six poems (Kali. 142-147) we hear the pathetic complaint of the heroine to all the other creatures of the world, to the public, when she feels that the long-separated clandestine lover has deserted her. Though Neytalttiṇai poems relate to clandestine love, they also bring out the sorrow of the heroine when marriage is delayed. The Kalittokai poet depicts the intense grief of the heroine in a gripping and realistic manner. Nowhere else in the entire Cankam literature do we hear such a sorrowful and pathetic lament of a heroine who was secretly loved and deserted by an unfaithful hero. The poet who composed these odes in Kalittokai, clever as he was, takes us to the height of pity; but he concludes the poems with a happy ending that the hero returned, much to the relief and immense joy of the languishing heroine.

Hence 'Pity' became the dominant theme of Neytal and this is only a faithful reflection of reality and life. We should not conclude that the clandestine lovers in Kuriñci celebrated their marriage soon and that the lovers in Neytal alone delayed their wedding.

Moreover the Marutam region was quite close to Neytal and we are told that a few Marutam heroes fall in love with Neytal maids.[1] The slight difference in the social stata of the hero and the heroine is also indicated in a few Neytal poems.[2] Thus Neytal lovers did experience the pangs of separation, the heavy impress of sorrow on their hearts and continual fear that their marriage may not materialise. Though there are many poems in Neytaltiṇai

1. Akam. 140, 390, Nar. 45.

2, Akam. 110, Nar. 45.

dealing with the different aspects of clandestine love, the feeling of pathos stands out dominant as the gist of the poems. Hence eminent men of literature of ancient times ascribed 'union' as the inner content of Kuriñci; similarly for Neytal, they ascribed 'Pity', its gist, as the inner content of all the Neytal poems.

II

The Admixture of Other Tinais in Neytal

In Neytaltinai, themes of other tinais occur more freely than in Kurinci. The reason is that though the Tamil land geographically is divided into five landscapes, these are not five different and disconnected lands. Kuriñci is the hilly region; Mullai is the forest region; but these two are adjacent regions. So we find in Mullaittiṇai poems references to Kuriñci region, now and then. Neytal is the sea - shore region; Marutam is the riverine region consisting of paddy fields. Again these two region are neighbouring ones. We have, therefore, references to Marutam region in Neytaltiṇai poems. It has been stated earlier that Neytal flowres could be seen in both the regions. It was also remarked earlier that the Marutam hero may fall in love with Neytal heroine. Apart from these, the Marutam theme of 'separation on account of prostitutes', is mingled greatly in Neytaltiṇai poems. Of the 98 poems of Aiṅkurunūru belonging to Neytaltiṇai, 31 are relating to this aspect.[1] The poet Ammūvanār has composed the 2nd hundred (of which only 98 poems are available today) in Aiṅkurunūru relating to Neytaltinai. The same poet who wished to sing about Neytaltinai has composed these poems containing Marutam uripporul out of his own choice and free will. This confirms the conjecture that there was in vogue even in the earlier ages, the convention of mingling the uripporuḷ while singing about 'Related tinais'. Also in other anthologies, the 349th poem in Kuruñtokai, the 74th and 315th poems in Narriṇai and the 50th poem in Akanānūru deal with Marutam theme.

1. Aiṅk. 121-128, 131-140, 151-160, 164, 165, 170.

The 106th poem of Narriṇai deals with Mullai uripporul. In the 148th poem of Kalittokai, 'the separation for warfare' - the Mullai theme - is described as taking place before marriage. Again the 376th poem in Kuruntokai and the 120th poem (expression of the bystanders or onlookers) and the 130th and 134th poems (expression of the messengers) in Kalittokai deal with the 'separation theme' just as in 'Pālaittiṇai'. Of these, the Kalittokai songs deal mostly with the pangs of separation of the heroine which increase in the evening time.

In all the Neytal poem, other than those referred to above, the recurring theme is Kaḷavu. The number of Kaḷavu poems in Neytal are nearly 303, out of 344. As in Kuriñcittinai, the sub-divisions of clandestine love, viz., first meeting of the lovers by chance; [1] meeting at the same place on subsequent days; [2] the hero's meeting the male-companion and his conversation with him[3] and meeting the heroine with the help of her maid [4] — are all duly found in Neytaltinai. Many themes relating to Kaḷavu and characteristic of Kuriñci are also found in Neytaltinai, such as turais on tryst [5] themes on demanding the hero, to marry soon (nearly 50 poems), informing the hero of the immurment of the heroine by her mother, [6] expressing impatience due to the separation of the hero or delay in marriage (nearly 80 poems), disclosing the secret love [7] and joyful announcement of the marriage to be celebrated soon. [8]

III

Characters and their role in Neytaltinai

As in Kuriñcittinai the four characters, viz., the hero, the heroine, the maid and the male-companion have their place in all

1. Aink. 171. Akam. 140.
2. Aink. 197; Nar. 155 etc.
3. Aink. 172, 174, 175, 191; Akam. 130 etc.
4. Nāṟ. 207; Akam, 110, 190; Aink. 106, 107 etc.
5. Nar. 58, 323, 331, 392 etc.
6. Nar. 27, 63, 178, Akam, 210.
7. Nar. 207, Akam. 110, 190.
8. Naṟ 78, 19, 111, 163: Kuṟu. 51, 328, 351; Akam. 70, 160, 400.

the 344 poems of Neytaltiṇai. There are similarities between Neytal and Kuriñci even as to their roles and the number of poems. In Neytaltiṇai there are 28 poems as the expression of the hero, 121 poems as the expression of the heroine, 174 poems as the speeches of the maid and one as the expression of the male-companion.[1] In Kuriñci, there is one speech by the prostitute. In Neytal there are 9 poems as the expression of the prostitutes and 9 as that of the bystanders or on lookers and 2 as that of the messengers.

The Expression of the Hero

There is only one poem in which male-companion narrates the sufferings of the hero in love with a girl.[2] But the hero's reply to the criticisms of the male-companion is in six poems.[3] Both in the first and second meetings we find the hero praising the heroine and expressing his profound love.

He tells the maid that he would mount the Maṭal in order to win the heroine.[4] In Kuriñcittiṇai, the hero thinks that he would get the heroine by intimidating her that he would mount the Maṭal[5] and this may be compared here.

The hero will vow to the heroine that he shall never desert her. The Neytal hero will make his pledge referring to the deity of the sea[6]. In Kuriñcittiṇai, the hero will pray to the deity of the hill, drink some water from the waterfalls and then he will pronounce his vow[7].

The beloved young daughter of the salt merchant (Umaṇar) goes elegantly down the streets with her bangles jingling, selling salt. She says, "Salt for paddy; equal price". When the salt-merchant is going with his cart, to sell the salt, in the other regions, his fair daughter hawks salt in the intermediate villages. When a

1. In Kurinci: The hero - 83; the heroine - 112; the maid - 290 and the male - companion - 21,
2. Aink. 173.
3. Kuru. 184; Akam. 130, 140, 390; Aiṅk. 172, 191.
4. Nar. 152.
5. Nar. 377; Kuru. 14, 17, 32 & 182.
6. Kali. 131; Akam. 110, 320.
7. Kuriñci. Lines 208 - 211.

stray dog barks at her, she stands stupified and terrified. A hero says that he was fascinated by her frightened looks.[1] This lover may well be considered as a Marutam hero.[2] Barter of salt for paddy and the usage 'Ye villagers' (Urīr--the term which is characteristic of Marutam) confirm this view. The heroine is called "The fair daughter of the fisherman" (Paratavar maṭa makaḷ)[3] and "the beloved daughter of the salt-seller" (Umaṇar kātal mata Makaḷ).[4] Thus we notice the inter-tiṇai love in Neytal.

The Expression of the Heroine

The hero visits his heroine during day-time out of his profound love and spends the whole day sporting with her in the groves situated near the back-waters and secluded from the villages and sprinkled with fine timber and he leaves her at nightfall. This theme is portrayed in a Neytal poem as follows :

> "The Neytal flowers fade and close their petals; the shadows lengthen towards the east; the disc of the evening sun, over the western hills, appears red; the day's heat subsides. The dense grove on the sea-shore also loses its day-long brightness.
>
> At this twilight hour, the hero starts in his chariot! he drives it, with its tiny bells tinkling sweetly. The heroine stands worshipping her hero as he takes his leave; her whole frame is permeated with the impulses of love. Even the image of the rear of the fast moving chariot gradually vanishes from her sight.
>
> The evening resonant with him and bustle of the honey-sucking bee; the beautiful grove, where she indulged in sweet and happy sport with the hero, whose broad chest was decked with lustrous jewels - these plunge her now in melancholy and solitude. As she slowly takes her steps

1. Akam. 104.
2. Akam. 390; Nar. 45.
3. Kuru. 184, Nar. 101.
4. Akam. 140.

towards her village she regrets, 'what will be my plight with the village?'"[1]

In this poem a heroine dwelling in a sea-shore village is lamenting to herself her pitiable plight brought about by clandestine love. The sea-shore region and the sun-set hour (Erpāṭu) are mentioned in this poem. We may conclude from a study of these poems that in Neytal, lovers could meet most probably by day while in Kuriñci it is possible for them to meet by day or by night. The sun-set hour is the time for separation for the hero who gaily sported with the heroine throughout the day in the sea-shore gardens. As described before in this essay, there are many poems In Neytal in regard to day-tryst at the end of which, the maid requests the hero to stay at their village the next night also[2]. Hence the sun-set time is the 'time-unit' of this tinai, as it gives room for the feeling of separation and pity.[3]

All the poems in Neytaltiṇai which occur as the expressions of the heroine reveal her great sorrow and sufferings in one form or another. The heroine expresses her restlessness when the marriage is delayed; when the separated hero does not return and when the maid reiterates that the hero will certainly return. The grief of the heroine is depicted in a gripping manner by all the poems in Kuruntokai and Narriṇai. As mentioned already the pity and pathos depicted in the expressions of the heroine exceed the limits in the Neytal poems more than in the Kuriñci poems. The landscape and the objects of Neytal are very much useful to highten this pity and pathos. In Kalittokai this pathos breaks out fully and so comes to be designated as Peruntiṇai. Ascribing "pity or pining" as the inner content of the Neytal poems is thus mostly due to this portrayal of heroine's lamentation.

The expression of the maid

The maid in the Neytaltiṇai is quite like her counterpart in Kuriñcittiṇai. She also helps the clandestine love of the hero and

1 Nar. 187.
2. Nar. 67 91, 187, 215, 235, 258.
Akam. 120. 300, 340, 350, 350, 370.
3 Akam. 300.

the heroine;[1] she is keen not to prolong the clandestine love and tries to expedite the marriage of the lovers. She urges the hero to marry the heroine soon[2] by relating to the hero, the dangers of his route ; she is the person who fixes the venue of meeting[3] and infoms the hero of the immurement of the heroine[4] and of the public gossip. She consoles the heroine during her separation in Kaḷavu by telling her that the hero will soon marry her; she rejoices over the possible wedding of the heroine[5]. At the critical moment, she discloses the secret love to the mother and thus helps the lady to marry the lover of her choice[6].

Consulting the soothsayer and the 'Veri' dance are dealt with only in Kuriñcittiṇai. Though these two relate to clandestine love, they are not dealt with in Neytaltiṇai. The reason ought to be that these were not in practice in the Neytal region. If looked at from this view point we learn that the themes of poems originated from the actual habits of the inhabitants of the respective regions.

In many contexts, the maid speaks from an exalted position. At times, she speaks like a mother of the lovers.[7] At some places she talks like an experinced elder person, in order to urge the hero to wed the love-lorn heroine soon[8]. Thus she seems to be an exponent of valuable moral ideas.

IV

Landscape, season and the hour

The sea-shore landscape is splendidly described in Neytal songs. Next to Neytal flower, the Puṉṉai tree is mentioned very

1. Kuru. 114.
2. Kuru. 294, 303, Nar. 4, 15, 19 ; Kali. 121, 124 etc.
3. Kuru. 49, 58.
4. Naṟ. 27, 63.
5. Kuru. 51, 328; Nar. 78, 91, Akam. 70, 160. Aiṅk. 101 - 104.
6. Aink. 106, 107, 110, 168, 182, 190; Akam. 111, 190; Naṟ. 207.
7. Kuṟu. 324.
8. Kali. 133.

often[1]. It is the usual trysting place of the Neytal lovers.[2] Its importance is like that of the Vēṅkai tree of Kuriñci. The village in the Kurinci landscape is bounded by hills and hilloks around it and so called 'Peruṅkal vēli ūr'[3]. Likewise the village in the Neytal landscape is bounded by the sea and its back-waters adjoining it and so called 'Perunīr vēli ūr'.[4]

As the Kurinci region is the mountain slope, the hero is coming along a foot-path over the hillock; but in most of Neytal poems the hero is described as coming by horse-drawn chariot[5]. In Kuriñci, as mentioned before, the description of landscape is given much importance to enhance the harmfulness of the hero's track. In Neytal, the dangers of the hero's path are described only in a few poems[6]. Mostly the description of the landscape is used to enhance the lament of the separated lovers.

Tolkāppiyar has not laid down any season for Neytal. In conformity with this rule there is no mention of any particular season in Neytal poems. Since Neytal also deals with the secret - love as in Kuriñci, there are mentions of cold season[7] and midnight.[8] Sunset (Erpāṭu) and forenight (Mālai) occur frequently. In a few poems the midnight of the Neytal region is vividly portrayed.[9] Eventide is far more beautifully described in Neytal than in Mullai[10]. In the 130th ode of Kalittokai, not only the eventide, but the sweet music of Kōvalar's flute (which is characterstic of Mullai region) also crept in to colour the pathetic picture of separated lady. In 395th poem of Narriṇai, this is described as the time of returning of the cowherd towards the village (ā puku mālai) as it is described often in Mullaittiṇai. However, the time of sun-

1. Akam 10. 270 ;Nar. 67. 311 etc.
2. Nar. 172; Kuru. 299: Kali. 135, Akam. 10. 50. 50. etc.
3. Akam 132.
4. Kuru. 345.
5. Nar. 11, 19, 63; Kali. 126; Aink. 102; Akam 20 etc.
6. Kuru. 230 324; Akam. 80; Nar. 287.
7. Kuru. 103, 197,; Akam. 170.
8. Akam. 80, 170, 210: Kali. 122, Kuru. 145; Naṟ. 145, 175, 178, 199, 378 etc
9. Nar. 335.
10. Kuru 122, 172; Kali 118, 119; Aink. 116.

set is characteristic of Neytal and so it is very often described in most of the poems and it is termed specifically as 'El paṭu nēram' (sunset hour) so as to differentiate it from 'Mālai.'[1] (fore-night)

V

Classification of Neytaltiṇai poems

The names by which, the Neytal hero is referred to are as follows : Cērppan.[2] Turaivan,[3] Koṇkan,[4] and Mellampulampan[5]. The Neytal heroine is called 'Paratavarmaṭamakaḷ and 'Umaṇar-maṭamakaḷ.'[6] The village on the sea-shore is often called as 'Cirukuṭi'.[7] Just the mention of these names ('Meṉpulakoṇkaṉ' — Aiṅk, 115, 'Koṉka' - Aink 139) are helpful to know the tiṇai of the poems. It seems to us that because of the similarity between the Uripporuḷ of Kuriñci and Neytal, a few Neytal poems are referred to as Kuriñci and vice versa. For instance, the 81st poem of Kuruntokai, the sea and the sea-shore groves are mentioned. Though it is obviously Neytal, it has been labelled as Kuriñci. Similarly the 200th poem in Kuruntokai wherein we have a mention of a hill and a waterfall has been referred to as Neytal. It must be remembered as explained by Iḷampūraṇar tiṇais must be classified according Mutal and Karupporuḷ. Only when these two are not available, the classification should be done with respect to Uripporul.[8] Otherwise it will be confusing to classify the tiṇai poems.

Neytal and Marutam

The Marutam land is very fertile with the many streams. Near the confluence of the river with the sea many villages spring to life

1. Nar, 117, 211, 369; Kali. 122; Akam. 190, 260; Kuru. 92, 195.
2. Kali. 128; Aink 112.
3. Aink. 111.
4. Aink. 119; Nār. 212, 249.
5. Aink, 120; Kuru. 5; Nar. 38.
6. Kuru. 184; Akam. 140.
7. Kuru. 228; 299, Naṟ. 4,87 etc.
8. Tol. Poruḷ, N. 3 and the Ilampūranar's commentary on it.

and prosper. Hence in the lives of the Neytal people, we naturally find the influence of Marutam. In some Neytal poems these two lands are treated as one. The maid, while praising her village, says, "If it rains, there is income from paddy ; if it is dry, revenue comes through salt from the back-waters". Thus she talks about the regularity of their income inspite of the vagaries of the weather.[1]

In Marutam, the wet cultivable land is called 'Kaḻani' (field). So also in Neytal the 'Uppaṅkaḻi' is known as 'Kaḻicceru' (salft-field)[2] and 'Uppu viḷai Kalani' (salt growing field).[3] The manufacture of salt is termed as 'Vānam vēṇtā ulavu' (the cultivation that needs no rain)[4] and the salt producers are called 'Ulāa Ulavar' ("non ploughing ploughmen")[5]. The fishermen are compared to the ploughmen in their generosity and giving away their catches to the poor.[6]

Tolkāppiyar states that though the season, the hour and the Karupporuḷ of the different tinais get mingled in an Akam poem, the lands should not be mixed. This sort of 'mixture of tiṇai' is common only in Puram poems. In 'Ārrupaṭai' poems, all the five landscapes are described one after another. But in Akam it is forbidden by Tolkāppiyar. Contrary to this rule, we find in Neytal poems, a brief description of Marutam and Neytal landscapes in one and the same Akam poem.[7] This only very clearly shows the proximity of landscapes.

Apart from this Tiṇaimayakkam', Marutam similes are used in Neytal poems.[8] Usually it is the convention of the tinai poets to draw their similes and metaphors from the objects of the respective tinais; but here it is contrary to the general rule. Also

1. Naṟ. 311.
2. Akam. 140.
3. Kuṟu. 269.
4. Nar 254.
5. Nar. 331.
6. Akam. 30.
7. Kuru. 296. Akam 40 100. Nar. 4,275
8. Nar. 315, Kuru. 117.

there are some resemblances between the imaginative approaches of the two[1]. Because of the natural fusion of the two landscapes in due course of time, the imaginative treatment of the poems of these two tiṇais came to resemble each other. Thus the true reflection of nature and life is depicted realistically in tinai poetry.

Naming of the heroine's village

In Kalittokai, in a few odes contrary to the convention of 'no naming' in Akattiṇai poems, the 'Kūṭal' city and 'Vaiyai' river are mentioned as related to the lovers.[2] In Kuruntokai 166th Neytal poem contains the name of 'Marantai' and the heroine states, "It is very pitiable to live lonely in the village Marantai, without the lover." We, further, come across the convention of attributing human love even to the small creatures[3]. Thus, the Tinai poems are mostly related to Universal love in their themes and imaginative conventions.

PART III

PALAI

The word Pālai' refers to a kind of tree.[4] These trees can be seen predominently in dry places; even in hot summer, their buds and branches never wither.[5] In course of time this word came to mean the arid tract and its intense heat.[6] Nacciṇārkiṇiyar meant by the word 'Pālai', 'separation.[7] This indicates that this word became a symbol of separation, as the practice of composing tiṇai poems dealing with separation with the Pālai region as background, became conventional. A particular 'Paṇ' is also called Pālai[8].

1. Neytal Nar. 275; Marutam - Kuru. 309
2. Kūtal and Vaiyai - Kali. 27, 30, 33, 92.
   Kutal - Kali. 31. Vaiyai - Kali. 67, 98.
3. Nar. 178.
4. Nar.107,
5, Tol. Porul. Ilampuraṇar's Commentary, N.5.
6. Cirupaṇ L.11.
7. Maturai., L,314 and the commentary on it by Naccinarkiniyar,
8, Kurinci, L,146

Structure and Salient Features of Pālaittiṇai

Pālai is the only tiṇai which contains greater number of tiṇai poems than any other tiṇai. Of the 1859 Akam poems, 530 belong to this tiṇai. In the anthologies of individual poems, that is, in Kuruntokai, Narriṇai, and Akanāṉūru, there are 90,104 and 200 poems respectively. In the anthologies of collective poems viz., Aiṅkurunūru and Kalittokai there are 100 and 35 poems respectively. In the Ten Idylls there is a long poem entitled 'Pattiṉappālai'.

Pālai poems are of two themes: one is the separation for wealth in which the hero leaves the heroine and goes to amass wealth. 422 poems deal with this theme. The second is the theme of elopement in which the heroine leaves her parents and goes away with the hero to his village and weds him. There are 108 poems about this theme.

The elopement usually takes place only when the parents do not consent to the marriage. The maid will help the lovers to elope secretly. It may, therefore, be considered as a part of clandestine love. Only in Kuriñci[1] and Neytal[2] which fostered clandestine love, the theme of elopement is mixed in a few poems. No other tiṇai poems deal with elopement. Though the eloping lovers are generally referred to commonly according to poetical conventions, they are also specifically mentioned in a few places. In a Pālai poem the eloped heroine is said to belong to Kuṟiñci region ('Kal kelu cirukuṭikkāṉavan makaḷ').[3] In another poem, the hero declares to his lady that they have returned to their own Kuriñci country (Malai kelu nāṭu).[4] Also, a heroine is specifically mentioned as belonging to Neytal region.[5]

As kaḷavu is common among the people of Kuriñci and Neytal regions, elopment also appears to be their significant trait. It is worth pondering over the fact how elopement is assinged to Palai

1. Kuru. 115, 217; Aink. 203, 235, 254.
2. Naṟ. 149
3. Akam. 7.
4. Aink. 395 and also see Kuṟu. 343 and 383.
5. Kuṟu. 144.

that deals with separation. Though the elopement of the hero and the heroine is in no way separation, the heroine leaves behind her parents, her maids and her village. Hence there is in her mind,a sense of separation. Moreover in most of the poems, the untold suffering of the mothers, (own mother and the foster-mother) on account of the sudden separation of their dear, beloved daughter is described in this 'turai'. So the Tamil scholars might have deemed it fit to name it 'Pālaittiṇai'.

Mixing of other themes in Palaittinai

In Pālaittiṇai 'separation for wealth' alone is mainly described. But in it, there are two lyrics dealing with 'separation for warfare' against the foes.[1] There is a mention that the hero went, desirous of the homage from the enemy's country. So the poet who composed them might have thought that it is also a form of 'Poruḷ Vayir Pirivu' (Separation for wealth). The heroes of these two Kali odes are very clearly described as kings. In the 31st ode, it is mentioned that the victorious flag was hoisted on the ramparts of the Kūṭal city, as the victor hero entered. So the suggestion is that the hero is a Pāṇṭiya king. Thus to indicate the hero's identity is contrary to convention. But such a breach of convention is very rare in Caṅkam poetry.

The convention of mixing the uripporuḷ of other tiṇais is very rare in Pālai. In certain contexts the imaginative treatment of Pālai resembles that of Mullai. There are nearly 40 poems in this tinai about the return of the separated hero.[2] This imaginative convention of Palai poems resembles that of the Mullai poems, which chiefly deal with the return of the hero who separated for warfare and the patient waiting of the heroine.[3] In Aiṅkurunūru, there are two poems in Pālaittiṇai dealing with the disclosure of secret loves of Kurinci[4] and two poems dealing with 'Parattai Olukkam' of Marutam[5]. The rest of the Pālai poems

1. Kali 26, 31.
2. Vide Appendix II of this thesis, pp 23-31.
3. Akam. 9, 85, 87, 93,, 351; Kuru. 189, 235, 237.
4. Aink. 366, 367
5. Aink. 369, 370.

deal with the theme of 'Porutpirivu' (separation for wealth) alone. The theme treated in the 250th poem in Kuruntokai (with the mention of evening time and 'Iralaimāṉ'), can well be classified under 'Mullaittiṇai'. But now it is mentioned as Pālai because of the resemblance between Pālai and Mullai themes.

Long separation

Among the types of separation that occur in Tiṇai poetry 'Porutpirivu' of Pālai is depicted as the longest in time and distance. This and the separation for warfare are limited to one year's duration, declares Tolkāppiyar.[1] The prolongation of one year in Mullai separation is not made as clear as that in Pālai separation. The season in which, the hero who separated in summer (Mutuvēṉil) season returns, is the early spring season (Iḷavēṉil).[2] This clearly gives the time limit as one year, because the duration of time between summer and the next spring is one year. In 317th poem of Akanāṉūru, the duration of one year is very clearly described. The hero has returned, in spring (Iḷavēṉil), after the monsoon season (Kār and Kūtir) and dewy seasons (Muṉpaṉi and Piṉpaṉi).

The hero who separates for wealth crosses the northern frontier of Tamilakam, viz., the Vēṅkata hills and goes to the land where many new languages or dialects are spoken.[3] There are also many poems which suggest that the hero, travelled across modern Andra Pradesh to North India to do trade and amass wealth.[4]

Love And Life

Many modern critics are of the opinion that ancient poets sang mostly Pālaittiṇai because of its profound pathos. But this is not the only reason; because poets have portrayed in other tiṇais also misery more than mirth.

Is love the be-all and end-all of men of this world? Is not wealth essential for life? For such a life, wealth is required. "It is

1. Tol. 1135, 1136.
2. Akam. 229, 277;, 317; Kali. 26-29, 32-36.
3. Kuru. 11, 380; Nar. 212; Akam. 85, 127 209, 215 etc.
4. Nar. 189; Akam. 251, 265 etc.

impossible for the poor to help the persons dependent on them and to lead a joyous life with persons dear to them.''[1] "It is possible by means of money to lead a morally upright life and to have sufficient wealth, not to go to other's doorstep, soliciting help''[2]. "Money helps to assist friends in distress, support relatives; even foes become friendly and affectionate.''[3] "Such a life cannot be achieved by persons who idle at home without any effort''.[4] Thus Palaitinai stresses the importance of wealth, as it may be utilised to help themselves and others.

We find in Palaittinai the sentiments and psychological feelings of a man who does not neglect his own duty of amassing wealth and at the same time he is cautious enough not to vex the heroine and her tender lily-like love. The heroine feels that the hero is more interested in wealth than in herself[5]. The maid also stresses this fact. In the mind of the hero there goes on a conflict or a tug of war between his love for the heroine and his interest about his future prospects. This is the theme expressed by the hero in many a Palai poem. He thinks of the vast difference between the heat of the arid tract and the pleasing beauty of his wife. When he takes leave of the heroine or the maid, or when he talks to his own heart, he very much praises the virtue and beauty of the heroine. This tribute is born out of the hero's desire which pulls him out of his house to acquire wealth in order to lead a prosperous and happy life. Tolkāppiyar says that the more the hero praises the heroine, the sooner is he going to depart[6]. It is also the wish of womenfolk that their husbands should earn wealth and successfully return home. Though the other four tinais deal with love, in one form or another, Pālai depicts together with love, the efforts for a better life. It is possible only in Pālaittiṇai, to portray and suggest, this endeavour for a better life. This may also

1. Akam. 151.
2. Akam. 155.
3. Akam. 93.
4. Akam. 173.
5. Akam. 53
6. Tol. 1178.

be a reason for many poems written in this tiṇai. This tiṇai establishes that "Discharge of duty is the soul of men, whereas these men are the very soul of women".[1]

II

The Common Tiṇai (Potuttiṇai)

Pālai is termed 'Naṭuvanatu'[2] and 'Naṭuvunilaittiṇai'[3] by Tolkāppiyar. The meaning of these two terms is 'Common tiṇai'. Tolkāppiyar explains that for the other four tiṇais landscapes are ascribed[4] and thereby implies that Palai is common to the other regions.

(i) Common in the aspect of landscape

There is no sandy desert like Sahara or Thar in South India. The Neytal adjoining the sea-shore and the Marutam beside the river are usually fertile regions. The region that lies on the border between the regions Kuriñci and Mullai (uplands adjoining forests) will become dry and hot like a desert in the summer season. But during the rainy season the whole place will be drenched; small pools of water will be formed; trees, plants and creepers will start growing and the tortuous aspect of the terrain will be changed. These arid tracts were used as travel-routes. It is generally supposed that in the past the most tortuous of tracts existed in the modern Andra Pradesh, north of Tamilakam. This was used as the commercial route by the Tamil traders and merchants.[5]

Readers will understand that the 'suram' often mentioned in Pālaittiṇai poems is of two kinds: One is the Pālai path along the hillocks. This has been referred to very often as " the

1. Kuru. 135.
2. Tol. 948.
3. Tol. 955
4. Tol. 948.
5. It is better to compare here, Kautilya's Arthasastra, which makes mention of the southern trade route: "In Daksinapatha, the trade-routes (which go along) many mines, (also Places where) excellent articles (are obtained) and which are frequented by many people or are easy to travel on, are superior (to others)."

P. T. Srinivas Iyengar, History of the Tamils, Madras, 1929, P, 141

difficult path (suram) having many hillocks (in between)";[1] "going through the hilly tract which has lost its greenery"[2] and "travelled across the mountain whose crags are barren owing to the severity of the sun and the cracked bamboos."[3] The other is the Pālai path along the woods. This is also mentioned in many places as follows: "This is the path full of cows ......[4] "(He) travelled across a dry forest at a time when the piercing rays of the sun cause affliction."[5] We have more references to the former than to the latter. Iḷaṅkōvaṭikaḷ also says that "Mullai and Kuriñci lose their natural colour and put on the cloak of Pālai."[6] Hence we learn that Pālai was common to both these lands and that such uninhabitable tracts were used as highways in ancient days.

(ii) Common in the aspect of seasons and time-units of a day.

As 'Perumpoḻutu' and 'Cirupolutu' are allotted to each tiṇai, the seasons later-dewy, spring and summer (Piṉpaṉi, Iḷavēṉil and Mutuvēṉil) and the midday (Naṇpakal) are allotted to Pālai poems by Tolkāppiyar[7]. 'Mutuvēnil' refers to the hot summer days and 'Naṇpakal' is the time when the heat of sun is almost blistering. In majority of poems dealing with the hero's separation, the intensity of sorrow with regard to this season and time is effectively described.[8] As observed earlier Spring is the season in which the hero promises to return or returns.[9] The later-dewy season is described as the season in which the heroine feels unhappy due to her long-separation[10] and as the season when the separated lover returns.[11] Apart from these other seasons and time units of a day are also mixed in Pālaittiṇai. Poets have mostly portrayed in

1. Nar. 171.
2. Aink. 305.
3. Akam. 399
4. Nar 329, Aink. 304.
5. Nar. 48; 164.
6. Cilampu. XI, 62-66.
7. Tol. 955, 956.
8. Akam, 51; Kali 2, 13
9. Akam 37; Nar. 86 Kali. 26-29, 32-35
10. Akam. 125. Nar. 350
11. Kuru. 338; Kali 31. Akam 269

all these seasons, the languishing of the heroine during the absence of the hero. The heroine is sorrowful as her hero has not yet returned even after the advent of the rainy season.[1] The monsoon season is described as an inducement more to union than to separation[2]. As in Mullai, the rainy season and the evening time, which is very characteristic of that season, are mentioned together in Pālaittiṇai.[3] The pathos of long separation is described in the cold season.[4] As in Kuriñci in which the cold season and the midnight time are mentioned, they occur in Pālai also.[5] Likewise early-dewy season is also mentioned here.[6] So also, the time-units, Vaikarai and Vitiyal of Marutam are mentioned in Pālai.[7] The eventide is described in very many contexts.[8] Hence the fact that six seasons of a Tamil year and all the time-units of Tamil day are comingled in Pālai illustrates the common nature of this tiṇai.

(iii) Common to the people of the other four regions

The poems of the other four tiṇais developed out of their own soil; they grew and were fashioned by the customs and manners of the inhabitants there. Generally Pālai is not a habitable land. It was only used as a highway. Only highwaymen made it their abode. The 'Eyinar' and 'Eyirriar' who dwelt in certain parts of Pālai region are mentioned in Caṅkam literature.[9] The Pālaittiṇai poems, therefore, were not a product of the life of the Pālai people nor were they developed from the folk-songs of the Pālai region. They are poems dealing with the separation of the heroes of other four regions. The number of poem is also greater probably because it is common to the people of all the other four regions.

1. Nar. 282; Akam. 323.
2. Akam, 43; Nar. 208
3. Nar. 37.
4. Kuru. 277, 380.
5. Nar. 229; Akam. 297.
6. Akam. 217; Kuru. 277.
7. Akam, 37, 41.
8. Akam. 47 71.
9. Perumpa. 82–116.

The Palai hero is addressed in a few poems as follows ; "Mai Varai Nāṭa"[1] and "Iru Varai Nāṭa"[2]. This means that he is a Kurinci hero. In the 71st poem of Kuṟuntokai, we see a Kuriñci heroine portrayed in Pālaittiṇai. Also we observe a Neytal hero who wishes to depart from his lady, in a Pālattiṇai poem. [3] We can even find Mullai and Marutam[4] lovers and their pangs of separation in Pālaittiṇai poems. These facts establish that Pālai literature consists of the characters of the other four regions.

Thus the hero and the heroine in Pālaittiṇai are very sparingly referred to or even suggestsd by the names of their lands. If all the poems explicity give the names of the lovers based on their regions to which they belong, they could not be classified separately as Pālaittiṇai ; they will only mix with the other four tiṇais. In fact Pālaittiṇai ought to have been and also might have been a part of the other four tiṇais. Poets of early period had found a device to separate the Pālai poems from other poems and started referring to the hero by such terms, and this became a steady practice :

'Curaṉ Irantōr	(One who has traversed the arid track)[5]
'Kāṭu Irantōr	(One who has travelled through the forest)[6]
'Malai or Kuṉṟu Irantōr	(One who has gone away through the mountains)[7]
'Pirinticiṉōr '	(One who has separated)[8]

They referred to the heroine by such terms, ' Nōy nontu uraivi ' (One who is suffering in the absence of her lover)[9] and 'Kalilvōḷ' (One who weeps).[10] In certain contexts they used specific

1. Aink. 301.
2, Aink. 309.
3. Aiuk. 302.
4. Akam. 43.
5. Kuru. 215; Akam. 391; Nar. 274.
6. Akam. 395; Nar. 14; Kuru. 16.
7. Akam. 155; Nar. 18.
8. Nar. 241.
9. Kuru. 192.
10. Akam. 47.

terms (Cirappup - peyarkaḷ) to denote the hero such as 'Viṭalai,'[1] 'Tōṉral',[2] 'Kuri cil'[3] and 'Kāḷai'[4] and the heroine was denoted as 'Ayilai'[5] and Māyōḷ'[6]. So we may consider them as the hero and heroine of any region. But it is carefully described that their path is the tortuous Pālai tract. In the other tinais the landscape, the season, the time and the objects are described specifically and then the hero or the heroine is attributed to such a landscape; but here after a description of the landscape and time, the hero is referred to as one who crossed such a Pālai region or arid tract. The former denotes the people dependent of the land and the latter denotes the land through which the hero has travelled. Naccinārkiṉiyar also says briefly about Pālattiṇai as "that which does not come under a particular region like the other tiṇais, but belongs to the four regions according to the poetical conventions.''[7]

(iv) Common to Kalavu and Karpu

It was stated earlier that according to Toḷkappiyar 'separation for wealth' alone is common to Kaḷavu and Karpu.[8] There are poems in Pālai which deal with separation even during Kaḷavu.[9] But most of the poems deal with separation for wealth during Karpu. Thus Palaittiṇai is common to both Karpu and Kaḷavu; because of this fact Tolkāppiyar does not furnish the definition and classification of this separation in the chapter on Karpu or Kaḷavu, but mentions it in the chapter on Akattiṇai which is common to both.[10] Since Pālai is related to other four tiṇais by means of the above-mentioned reasons it is called 'Common tiṇai.'

1. Aink. 304; Kuru. 14.
2. Aink, 306.
3. Aink. 307.
4. Akam, 397.
5. Nar, 308.
6. Nar. 362.
7. Tol. Porul. Aaccinar's Commentary. N. 2.
8. Tol. 1087.
9. Nar. 7; Kuru, 201. 209. 266; Akam. 187. 201 etc.
10. Tol. Akat. 971-199.

In regard to the Pālaittiṇai Tolkāppiyar lays down that though there may be a mixture of different aspects, the poems should not be composed contradicting the fundamental conventions[1].

III

Fundamental themes of Pālaittiṇai poems

i. In 'Separation for wealth' only three characters — the hero, heroine and the maid take part. There are 106 poems as the hero's expressions, 153 poems as the heroine's expressions, and 162 poems as the speeches of the maid. There is only one poem as the expression of the bard in Kalittokai[2] in which the bard goes with a message to the hero's war-camp and speaks on behalf of the heroine; he hints at the hero's former association with prostitutes. This is an unusual piece of information in all the Pālai poems. The speeches of the heroine and the maid are greater in number than the speeches of the hero; we notice a turth from this fact: more than the separation of the hero, the sorrow of the heroine and the consolation of the maid are often described in this tinai.

ii. Five are the characters that take part in elopement (Uṭanpōkku) which is a division of Pālaittiṇai. Of these there are 14 poems as the hero's expression, 7 poems as the heroine's expression, 14 poems as the maid's expression of the bystanders or of spectators and 59 poems as the mother's expression. Prominence is given to the mother, as she expresses her intense grief over the elopement of her dear daughter.

Though the number of poems in Pālaittiṇai is greater, its subject matter is rather cursory or brief:

(a) The hero with the intent to amass wealth prepares for a foreign travel. The heroine learns of the hero's proposal and her heart is very much pained by the news. The hero hesitates on seeing the heroine grief-stricken. In such a plight he consoles himself or instructs his own heart that he should not separate

1. Tol. 991.
2. Kali. 10.

from her. Or at this juncture the maid intervenes and stops him saying that he should not go across the tortuous Pālai route leaving behind the tender and gentle heroine. These two aspects are respectively known as: (i) Talai makaṉ neñcirkuc-collic-celavaluṅkutal[1] and (ii) Tōli celavaluṅkuvittal.[2] There are nearly 40 poems in each about these two aspects.[3] This does not mean that the hero will stay idle at home with his wife not caring to earn. Tolkāppiyar makes it clear that the hero hesitates and stays back only to console and impress upon the heroine that he must go out to amass wealth.[4] In the expressions of the hero, we witness the struggle between love and duty. As already described, the hero's mind is assailed by the heroine's delicacy, tenderness, goodness and beauty on the one hand and by the heat and harms of the forest through which he has to proceed on the other. His boundless love for the heroine stops him, while his desire to acquir wealth, the essential thing for worldly life draws the other way; so much so his mind is torn and swings unstably like a pendulum.

(b) There are about 40 poems as the expression of the heroine and her maid, when the hero informs them of his decision to leave. He gently reveals his intension to the heroine, by softly stroking her hair,[5] and by arranging the bangles in her hand.[6] The heroine expresses her unwillingness for the separation of the hero and describes the dangers of the Pālai track in detail.[7] The maid, in this context, indulges in praising the beauty of the heroine and hopes that it will stop the hero from going away from her.[8]

(c) There are nearly 40 poems, as the expression of the hero when he is travelling along the arid track. As their attachement is as strong as that between the body and soul, the hero feels sorry

1. Nar. 3, 16, 52; Kuru. 63, 71, 151; Akam. 3, 5, 43 Pattinappalai – one of the ten idylls etc.
2. Nar. 26, 43. 71 Akam. 137, 81, 108. Kali. 3, 4, 5 Aink. 301-310.
3. Vide Appendix I of this thesis. pp.
4. Tol. 1131.
5. Akam. 155.
6. Akam. 173.
7. Nar. 73, 76 Kuru. 20, 174, 207 Akam 119, 147, 157.
8. Nar. 33, 46 Kuru 135, 273 Akam. 27, 75, 137.

for his separated lady.[1] As he walks wearily, the fond memory of his beloved-her love, goodness and her other charming and amiable qualifies comes to his mind. He contrasts that with the tortuous nature of the arid tract. All these 40 poems are composed as the hero's address to his own heart.[2] The hero recollects her pleasing character and her warm looks: at the same time, his mind thinks of the scorching heat of the path. The hero finds himself in a dilemma: he contemplates whether or not to continue the journey.[3] He chides his own heart for its fickleness and proceeds with determination to earn wealth and he does not turn back in the middle.[4] The hero is afflicted constantly by reminiscences of the heroine, since it is a long separation of great distance and time. Here we notice a significant difference between Mullai dealing with separation for warfare and Pālai which deals with separation for wealth. In Mullai, when the hero starts for war, there is no mention of the heroine lamenting or the maid stopping the hero or the hero refraining from his trip, after addressing his own heart. A warrior who goes to fight for his country and to do his duty cannot afford to indulge in such frivolous thoughts; nor will it be proper and dignified on the part of the hero. It is not also fancied that hero was saddened by the thoughts of his separated love on the way in his journey. Only in his return, the hero is anxious to meet his heroine and so he tells his charioteer to drive fast or he addresses his own heart. Tolkāppiyar says that "the hero will not think of the heroine's plight when he starts for action; but the same, he will realise, after winning the battle".[5] This statement brings out clearly the difference. The Mullai hero in the military camp may feel sad, but this sorrow is not due to his thoughts about his heroine. He is there sad to realise that the rainy season in which he promised to return, has commenced and that the heroine will be

1. Akam. 339.
2. Nar. 103 105 113 Kuru 56 Aink. 321 322 323 Akam. 19, 21, 33. Only in two poems. the hero addresses the bystanders (according to the Colophons). Aink. 328 329.
3. Nar. 103.
4. Akam. 21.
5. Tol. 1132.

fondly expecting his arrival and be sorely disappointed. These are the differences in the imaginative treatment of separation in Pālai and Mullaittiṇai in regard to the hero's expressions.

(d) The languishing of the heroine in the absence of the hero and the maid's attempt to console the heroine are the subject matter of about 220 poems in this tinai.[1] We learn from this that describing the heroine's pangs of separation was the important part of this tiṇai. In all poems dealing with the separated hero, the poets have chosen the scorching summer as the fitting backdrop; but while depicting the grief of the heroine in separation, they portray the rainy season or the cold season, the dewy season or the spring as effective background to bring out the pathos of the situation[2]. As we noted before, a certain heroine is sad to note that the hero has not returned in the early spring season after the passage of rainy, cold and dewy seasons[3]. But the maid consoles her saying that the hero will certainly return, as the rainy season or the spring season has commenced[4].

(e) About 40 poems are there which deal with the expression of the hero who returns home, after successfully completing his missions and the expression of the maid who happily informs about the return of the hero. A maid delightedly says to the heroine that the spring season mentioned by him, has commenced and he has returned to home.[5] The maid also states in certain other places that there was a message from the hero about his successful returning[6] and that he will be back very shortly.[7]

The various subject-matters of Pālaittiṇai poems are contained in the above list of fundamental themes. The mode of description of each theme differs. Thus among the tinai poems there is

1. Vide Appendix II of this thesis. For instance see Akam. 27, 133 141, 273; Naṟ. 18, 28, 41; Kuru. 16, 37, 48 etc.
2. Akam. 125. 237; Kuru. 282, 350 380 etc.
3. Akam, 317.
4. Nāṟ 329, 387; Akam. 85, 25.
5. Kali. 27.
6 Kali. 26.
7. Kaḷi 28.

uniformity of the fundamental theme, but difference in their individual treatment. This diversity in unity was a remarkable skill of the Cañkam poets. This talent served as life-spring for the sustenence and growth of the Cañkam poetical conventions.

IV

Elopement : Characters and their role

When it is not possible for the heroine to marry the hero when she loves, in other words, when her parents seek to marry her to some one else or when she is immured in the house by her mother and not able to meet her lover -- she will then leave for the hero's village with the assistance of her maid. There the premarital ritual "Cilampu Kali nōṉpu' and 'Vatuvaimaṉam' will be performed and thus she will be properly married to the hero.[1]

We also hear that attempts will be made by the relatives of the heroine, viz., the father and brothers, to bring back the eloped daughter.[2] The eloped lovers may revisit the heroine's village afterwards.[3] These and other themes found in regard to elopement show us that tiṇai poems were composed in keeping with the practices of the times.

It is the maid who gives the suggestion for elopement,[4] makes the necessary preparations, helps the lovers to run away without the knowledge of the parents[5] and who rejoices within herself that the public scandal and the anger of the parents will be swept aside or washed away without a trace by the elopement of the lovers.[6] When she bids good-bye to the heroine eloping with the hero, the maid requests the hero to take the best care of the heroine and never desert her. She says "This girl comes with you, trusting in your words; when her beauty fades and when her locks

1. Naṟ. 279; Aink. 399; Akam. 367, 385.
2. Aink 312; Nar. 362.
3. Aiṅk, 392, 397.
4. Akam. 221.
5. Kuru. 383.
6 Kuru. 262 Akam. 65.

of hair, like the deep blue gem, hanging loose over her golden back, becomes grey in old age, do not leave her; but well protect her.''[1] These moving words of the maid in the leave-taking scene reveal her profound love for the heroine. More than a maid of the heroine, she rises to the heights of a selfless mother.

A heroine determines to elope, fearing public scandal.[2] As she is going with her lover, memory of her dear mother and maid-companions comes crowding into her mind. She requests the passers-by and the seers to convey to her people that she goes across the arid track.[3] She sends this message with a view to comfort her people, lest they should search for her.

In all the 14 poems which are the expressions of the hero, he flatters the heroine, eulogises and wonders at her exceeding loveliness in order to divert her mind from the exhaustion and tedium of their journey. We see him describing the spring season (Iḷavēṉil) and tells the heroine "Let us go by this route, undistressed".[4] But, when the mother comments over her daughter's elopement, she is very much concerned about the arid track and hot summer and for her 'soft-limbed daughter's fair'. She says, ''Oh, he has taken her (the heroine) through the hot arid track in the severe summer; how much my tender-bodied daughter may suffer, I know not!"[5]

From this description, we are able to infer the poetic conventions cherished and followed by the poets. They have portrayed quite distinctly and dramatically both the scenes. When the hero consoles the heroine, as they go along the arid track, the spring season is described as the apt background.[6] When, in the other scene, the mother laments over her daughter's elopement, the hot summer season is made the appropriate background.[7] Thus the

1. Nar. 10.
2. Akam 95.
3. Aink. 384, 385.
4. Naṟ. 9, 202, 362.
5 Nar. 29; Kuru. 356; Akam. 145.
6. Nar. 9, 76, 202, 362 Akam. 99.
7. Nar. 29 Akam. 145.

spring and summer seasons are depicted as fitting background for one and the same event, i. e. elopement. It is to heighten the feeling and an example of the fine literary treatment (Nāṭaka Valakku). Realistically and truly speaking, the hero may elope with the heroine during any season of the year; but if it were to be described as such, without throwing over it the film of fancy, it ceases to be literature. Eloping with the heroine is the only fact that is true to life. All the rest like the background or set up and other literary artifices are created by poets with the obvious purpose of affording aesthetic pleasure to the readers. Cataloguing of dry facts in a realistic way alone is not literature; instead the facts from life must be put in the crucible of imagination and refined; only then it becomes literature.

Another character, introduced in elopement, is the 'bystander'. The bystanders are passers-by or travellers or way-farers. They understand at once that the lovers are not married, since the hero has the 'Kalal' on his feet and the heroine wears the anklet.[1] They guide the lovers and help them to know about the many dangers of the path.[2] They meet the mother, in search of her eloped daughter and tell her,

> "The sandal, though grows on the mountain, is enjoyed only by persons who smear it; the pearl, though born in the sea is used only by persons who wear it; melody, though issues from the lyre is pleasing only to persons who listen to it. So, coming to think of it, your daughter is quite like that;"

this resourceful reply of the bystanders or seers points to their wisdom and ingenuity.[3] They further tell her that they saw her daughter going with her lover; that she may see them if she goes some more distance. They console her saying that her daughter went with the lover of her choice, being highly praised by him.[4]

1. Kuru. 7.
2. Kuru. 390.
3. Kali. 9.
4. Aink. 310, 306, 387, 388.

There are 59 poems as the expression of the mother, in the turai 'Elopement'.[1] In the speeches of the mother, her boundless love is effectively portrayed. Both the own mother and the foster-mother are treated alike with no discrimination.

The loving heart of the mother is distressed to think if her gentle and tender-footed daughter is strong enough to go through the harmful arid track.[2] Her eyes moisten and her heart cries within to see the playing ball and the tiny toy, she has left behind[3]. The mother is so very angry and vengeful that she curses the mother of the hero, who snatched away her daughter[4]. A mother's legs are fagged by searching for her daughter; her eyes lose their light. As she is unable to find out her daughter, she proclaims, "Alas, this world is full of people, except my daughter and her lover."[5]

The mother has unfathomable love for her daughter. In the midst of so much indignation and sorrow, she prays fervently, "Let there be rain and showers in the arid track through which my daughter goes with her lover" and "May it have hospitable people".[6] She recollects to her mind the heroine's attitude to her and very much regrets that she did not anticipate the elopement and stop it.[7]

A certain mother quite agrees that the action of the heroine was moral and thus she consoles herself.[8] The mother fondly wishes for the return of the eloped daughter together with her husband.[9]

In the midst of many love poems, we do have certain poems treating the sacred and overwhelming love of a mother.

1. Nar. 11 poems: Kuru. 7 poems; Aink. 16 poems; Akam. 25 poems Total. 59
2. Nar. 29.
3. Aink. 377.
4. Nar. 293: Aink. 373·
5. Kuṟu. 44.
6. Kuru. 378; Aink. 371: Akam. 15·
7. Akam. 49, 263, 315.
8. Aink. 371.
9. Aink. 391, 394, 400.

V

Absence of sea-voyages in Pālai poems

We have many references to the sea-voyages of the Tamils in Caṅkam literature.[1] But the poetic convention of composing tiṇai poems with the theme that the hero separated from the heroine by sea route has not been given its place in Caṅkam poetry. The poem by Maturai Iḷanākanār is the only one which sings about the departure or separation of the hero by sea.[2] If the chief motive of Pālai poetry is to describe the dangers and the terrible nature of the hero's path and pangs of separation, then the sea would have been quite helpful as the Pālai land.

Elaborate descriptions of arid landscapes

In Pālaittiṇai, the influence of the land is notable. Description of the Pālai landscape is frequent ; particularly description of the Pālai land beyond the northern boundary of Tamilakam is often described. There is an elaborate account of the dangers of the path like the extreme heat of the summer, the dryness, the affliction of even beasts, the terrible 'Āralai' thieves, scarcity of food and shelter, the long distance and the pathfull of impediments and pitfalls. It is quite interesting to note that the Caṅkam poets who preferred sufferings and sorrow to pleasures, have chosen to describe the arid tracts more than the fertile regions.

Influence of Puram in Pālaittiṇai

It was a poetic convention to refer to a country or a city or a mountain and then to say " Even I were to get this country or city or mountain, I would not part with my lady. " The profound love of the hero for the heroine is hereby revealed. The maid also stresses in such a way.[3] Taking advantage of this poetical convention Uruttiraṅkaṇṇaṉār of Kaṭiyalūr has composed a long Idyll, Paṭṭiṉappālai, consisting of 301 lines. In this long idyll, only the capital city of Cola country is described in a picturesque

1. Puram 66, 126; Pattina L. 175; Akam. 20; Perumpāṇ. Lines 346-351: Nar.295 etc.
2. Akam. 255. See also Aink. 192.
3. Akam. 61, 91, 159, 199, 201, 237. 251.

manner throughout the poem; in a few lines the Akam theme is mentioned. But the poet very cleverly makes this as the central idea of the entire poem and thus, gives more importance to the Akam theme than the puram matters. Thus, the influence of Puram details in Akam poems, is found more in Pālai than in other tiṇais.

PART IV

MULLAI

'Mullai' refers to a lovely white flower. This word also refers to the jungle or the region where it is found in abundance. It is often mentioned in connection with the season and the time of its blooming.[1] The word also refers to the songs of this land.[2] Since we have in Mullaittiṇai the image of the chaste wife anxiously awaiting the return of her separated husband, it had also come to mean 'Chastity'.[3] This itself very well illustrates the antiquity of Tiṇai Poetry. The sense of this term seems to have developed along with the conventions of Tiṇai poetry. Occasionally it also means a 'Paṇ'.[4]

Just as the word 'Neytal' is used often in Neytaltiṇai poems, the word 'Mullai' is introduced in Mullaittiṇai poems mostly in connection with the advent of the monsoon season. It occurs in about 60 places.[5] The same word is used in poems of other tiṇais also to a small extent.[6] However it appears that poets have deliberately used the word in some places to denote without ambiguity that the poems belong to Mullaittiṇai. The unfolding of the buds of Koṉrai, Kāyā, Pittikam, Piṭavu and many other flowers, in

1. Akam. 134, 274, 324; Aink. 494: Maturai. L. 285; Nar. 142.
2. Porunar. L. 221.
3. Ciṟupāṇ. L. 30.
4. Aink. 408.
5. Akam. 4, Aink. 492, 494 Kuru. 108, 126, 162, 275 Nar. 59, 142 etc.
6. Kurinci Kuṟu. 62 Palai Kuru 348 Nar. 366 Akam. 43, 391. Marutam kali, 66
91 Neytal Nar. 369.

addition to Mullai, is often described very beautifully, in Mullai poems, in connection with the advent of rainy season.[1]

I

Structure and salient features of Mullaittiṇai

There are 234 poems in this tinai. In Kuruntokai, Narriṇai and Akanāṉūṟu, i. e. in the anthologies of individual songs, there are 45, 30 and 40 poems respectively; in Aiṅkurunūru and Kalittokai there are 100 and 17 poems, respectively. The long poems, Mullaippaṭṭu and Neṭunalvāṭai belong to this tiṇai. Since most of the Mullai poems deal with 'Karpu' this may be termed 'Karputtiṇai'; but there are also a few Kaḷavu poems.[2] The main theme in all these Mullai poems is the hero's marching against the enemy[3] and the waiting of the heroine.[4] Quite contrary to this, there are a few poems dealing with separation for wealth.[5] The reference to the 370th poem of Kuruntokai as the expression of the prostitute in Mullaittiṇai, is to be examined; because there is a mention of the Āmpal flower which belongs to Marutam and the hero of the poem is referred to as 'Ūraṉ' indicating that he is a Marutam hero.

Theme of Mullaittiṇai

Most of the Mullaittiṇai poems describe the return of the hero who separated for warfare. Nearly 38 poems deal with this theme; of these, in about 50 poems, the hero is described as urging the charioteer to drive the chariot faster.[6] There are 15 poems in which the hero in the military camp expresses his suffering due to his inability to return home at the promised time; in one poem the

1. Kuru. 21, 66, 94; Nar. 221; Akam. 4, 34.
2 Kuru, 233, 240: Nar. 115; Akam. 394.
3. Kuru. 242; Akam. 24, 44, 54; Nar. 81, 161 etc.
4. Kuru. 289; Akam. 4, 74 Nar. 99.
5. Kuru. 126, 190, 220, 344 Nar. 115.
6, Vide Appendix I of this thesis.

bard addresses the hero[1] and in four other poems, the hero speaks to the bard.[2]

The anguished heroine speaks out her grief, when the hero has not returned even after the advent of the rainy season; the maid tries to console the heroine. This is dealt with in nearly 75 poems. The maid cleverly states that the foolish flowers, mistaking the offseasonal showers to be real monsoon, begin to unfold. She tries to console the heroine[3] in vain.[4] Because of their unshakable trust in the hero, the maid tries to make the heroine believe that it is the season that deludes them and not the lover. This imaginative Convention clearly brings out the maid's sagacity who puts the blame on Nature.

In fact as the season of showers starts, corresponding to the climatical variations, changes take place in the world of Nature. But the heroine in her disbelief says to herself, "This can't be the real rainy season, for he will not utter falsehood. Nature sends showers in the offseason because of its ignorance". Thus she speaks to her maid and consoles herself.[5] This is a poetic convention found only in Mullaittiṇai. This convention clearly illustrates the heroine's chastity and her firm faith in the hero.

The cheerful connubial life of the lovers is vividly pictured in 15 poems which are mostly the expressions of the chaperon and the bystanders.[6]

Pālaittiṇai is to describe as per conventions, the hero's *separation* for wealth in the *hot summer*; on the contrary, some poets have described the *return of the hero* in the *spring season* in the same Pālaittiṇai.[7] Similarly, Mullai is to deal with the hero's *return*

1. Aink. 480.
2. Aink, 441, 477, 478 and 479.
3. Nar. 99, 248, 316; Kuru. 66, 251, 382; Aink. 462 etc.
4. Kuṟu. 148.
5. Kuṟu. 21, 94, 391.
6. Kuṟu. 167, 242; Akam. 384 Aink. 401-410, 421.
7. Kali. 26, 27, 29, 32-35.

from warfare. On the contrary, in the same Mullaittiṇai, some poems describe the *separation* of the hero in the rainy season.[1] Generally we see such revolt against poetical convention in the anthologies of collective poems namely Kalittokai and Aiṅkurunūru. As they have to sing many poems, about the same tiṇai, perhaps they indulged in crossing the conventional limits, to a permissible extent. In Pālaittiṇai poems, there are many pen-portraits of the terrors of the land as the background; but in Mullaittiṇai poems, we have descriptions of the rainy season, the eventide and the fertility of the soil because of the showers. In the former the land gains prominence, while in the latter the season is prominent.[2] The heroine is patient until the season fixed by the hero commences. But usually no poem describes the waiting heroine's patience; on the other hand at the advent of the season, she feels miserable as though the whole season was over. Tolkāppiyar has given some psychological reasons for this[3]. It is rather amusing and surprising to note that poets have not sung at length the waiting of the love-lorn heroine expecting the hero's return which is the theme of Mullaittiṇai. Instead they describe, at the advent of the season the overwhelming sorrow of the heroine who was calm and collected till then. And thus only the descriptive parts of the themes are touched upon by tinai poets.

The heroine has no grudge towards the hero in this tiṇai as it is in Marutam. She feels highly sad because the season in which he promised to return has started. So also the hero is worried about the advent of the rainy season; hence he asks the charioteer to drive fast. Thus, the season is the centre of imagination for both their expressions. This fact proves that the ancient poets gave prominence only to themes having literary and aesthetic qualities.

Poems composed in Mullaittiṇai describe the hero's return to his home *in the evening* or the heroine's sorrow when the hero failed

1. Aiṅk. 431-440.
2. Nar. 89, 364; Akam. 264.
3. Tol. 1182.

to return *in the evening*. Only the eventide gains prominence. The reason for such a thematic treatment was the way of life of the people of that land. We can trace the origin of this habit in Mullai-region. Evening is the time when the cowherds gather their flock from the pastures and lead them back home; in the twilight hour they return home merrily playing on the flute, while the bells round the necks of cows tinkled melodiously. So in the evenings the shepherdesses will be overjoyed to hear the distant sound of bells and flute indicating the return of their husbands; if they do not hear these sounds, they will turn sad. Hence the evening gained a pride of place in the common life of the Mullai people. This kind of imagination may be seen in all the Mullai poems, even they sang the glories of the Mullai chieftains or kings and even they portrayed long separations. The hero who has gone to other countries is also described as arriving in the evening. It has become a poetical convention in Mullaittiṇai to portray evening, as the time of arrival of the hero, on all occasions.

II

Characters and their role in Mullaittinai

The four characters who have a great role to play in Mullai are the hero, the heroine, the maid and the chaperon. There are 96, 56, 47 and 12 poems, respectively as the expressions of these characters. There are also some 10 poems as the expression of the charioteer, the bard and the bystanders.

The Kali odes of Mullaittiṇai describe only the clandestine love of the people of this land and their interest in bull-fighting. Most of these odes are in the form of dialogue. Though Tolkāppiyar has declared that the common people (Nilamakkaḷ) of a land may also be described[2] a great majority of Caṅkam poems are only about the elite people (Talaimakkal). Mullaikkali, out and out, sings about the life of the Mullai people. This runs counter to the convention of Caṅkam age; but it is in conformity with the Tolkāppi-

1. Akam. 234, 244; Kuru. 275, 344; Aink. 489.
2. Tol. 967.

yam rule mentioned above. In the rest of the anthologies, only the separation for warfare and the waiting of the heroine till the hero's return are described. Mullaikkali alone deals with the particular way of life and clandestine love of the people of that land.

The poetic conventions of tiṇai poems laid down by Tolkāppiyar-namely the hero's sadness in the military camp; his expression to the charioteer on his return; his loving thoughts about the heroine, as he returns victoriously and returning home without halting in the middle as his horses are fleet-footed like the clouds-are faithfully followed in Mullaittiṇai.[1] The hero who has the previous experience of separation is afraid of separating again from the heroine. This is a mode of expression in Pālait-tiṇai. Tolkāppiyar states that even the recollection of previous separations, though there might have been actually no separation-belongs to Pālaittiṇai.[2] The influence of this convention of recollecting the past experience may also be seen in Mullai. The 42nd poem in Narriṇai describes the expression of a hero returning home, to his charioteer. This hero has had previous experience of separation and he tells that to his charioteer.

The hero praises profusely the assistance of the charioteer, the horse and the chariot itself.[3] The hero makes use of certain, very clever methods of speech to induce the charioteer to drive fast.[4] Many are the contexts where the hero thinks of his beloved and conjures up the pleasant picture of his lady waiting eagerly for his return.[5] It is proved that this tiṇai deals with the separation for warfare, since themes such as the hero's sorrow in the military camp when the season promised to return, has commenced,[6] his happiness over the fact that he is not to stay back in the kings military camp after winning the war,[7] occur often in this tinai.

1. Tol. 987, 1092, 1132 and 1140.
2. Tol 989, 990.
3. Akam. 114, 224, 234, 374; Nar. 400.
4. Nar. 59, 371.
5. Akam. 34, 54, 114; Nar. 42, 161, 221.
6. Akam. 24, 84, 164; Aink. 441-452, 459-461.
7. Akam. 44, 54, 74, 104, 124 and also Aink. 427 & 428.

The heroine has put enormous faith in the hero that he will never swerve from his words, even if the world goes topsy-turvy. In Mullai only the season is upraided or the heroine reproaches her own self; but the hero is not at all censured.[1]

The maid consoles the heroine that the hero will return at the prescribed time.[2] As the hero returns in the promised season, the maid warmly praises him.[3]

III

Mullai and Kuriñci Landscapes

The Mullai land is frequently referred to as 'Puravu'. This forest is often adjacent to hills and mountains. The following references will make this clear: "After crossing the small hillock, the tree in the old Mullai village will appear".[4] "The forest adjacent to the upland region".[5] Kuriñci is known as 'Vanpulam' (the upland region)[6]. Mullai is known as 'Pun Pulam' (the dry land)[7] and Neytal as 'Men Pulam' (the soft land)[8]. It is to be appreciated that these epithets have been awarded after a close knowledge and intimate understanding of the essential nature of these lands. Contrary to Tolkāppiyar's ruling that two lands should not be portrayed together in a single tiṇai poem, Kuriñcī and Mullai are mixed in the 94th poem of Akanāṉūru:

> "The upland forest where the sound produced by the shepherd to scare away the jackal that cames to assault the sheep and the sound of the instrument called 'Kōtu' blown by the guards of the millet-fields to ward off the herds of boars, are heard mingled".

1. Kuru 289, 319,
2. Nar. 316, 361, 367.
3. Akam. 104, 184, 314.
4. Nar. 321.
5. Nar 59.
6. Nar. 59
7. Akam. 284, 394.
8. Aink. 119.

Again in the 284th poem of Akanāṉūṟu, there is the intermingling of Kuriñci and Mullai regions. Mullai and Marutam lands are mentioned together in the 84th poem of Akanāṉūṟu whose hero, camped in a Marutam village, thinks sorrowfully about his sweetheart living in Mullai region. In the two former poems the Mullai and Kuriñci lands were mixed and portrayed together because of their geographic proximity. We may observe that the distinct individuality of the lands, became considerably altered in the Caṅkam Era.

Pālai and Mullai Routes

The sterile arid route is fancifully described in Pālaittiṇai which mainly deals with the separation of the hero. Similarly in Mullaittiṇai which mostly deals with the home-coming of the hero, the cool shady and pleasant Mullai route is beautifully portrayed. Thus the background of landscape in these two Tiṇais is mostly the route of the hero (when he departs snd returns). Whether or not the two routes, Mullai and Pālai are one and the same is worth our scrutiny here.

It was explained earlier that the border lands of Kuriñci and Mullai will become Pālai during hot summer season. In a Mullai poem the hero says, "The track that was barren due to the gruelling heat of the sun, became fragrant with Mullai and Tōṉri blossoms because of showers".[1] Thus he points out the change in the land brought about by the climatic change. In another Mullai poem it is mentioned that the hero went by a hot, dry and terrible Pālai path.[2] Thus in many Mullai poems we are told about the hero's travel through hot and arid villages[3] and about his return through the path pleasant with recent showers.[4] The hero, it is again described in Mnllai poems, "went noisely with the chariot-wheels rolling over the flagged upland path"[5]; while retur-

1. Akam. 164,
2. Nar. 99,
3. Kuṟu. 314.
4. Akam. 224.
5. Nar. 394.

ning, the hero "came by the path, sweet smelling with fresh blown blossoms and, so drenched with rain that the chariot-wheels left the rut-marks filled with water, moving like a snake".[1] In this tiṇai both the outgoing and returning routes are termed 'Curam'.[2] In fact they ought to have been the same. We cannot also say emphatically that the hero always went by the Pālai path to acquire wealth and that he returned always through the cool, dense wooded Mullai path after completing his warfare. We cannot also say that there were two separate paths like one way traffic. Since the period of separation for acquiring wealth or for warfare, is the summer season the path may be barren and arid but during the hero's return the same path turns into Mullai track, wet with rains, since it is the rainy season. Though the track is the same, the reason for this distinction between Mullai and Pālai is due to the climatic changes.

In the olden days, the wars came to an end in the rainy season. Because, it was a hindrance to warfare. So, it was the time, when probably the hero may return after his expedition. But in the separation for wealth, the hero was expected to return in the spring season; but usually he may return in any season. So, we cannot also argue that the poets felt that the description of the hero's separation and return placed against Palai and Mullai backgrounds, will very much enhance the beauty and force of the sentiment exprsssed. On the other hand, the imaginative conventions relating to Pālai and Mullai routes evolved in accordance with the close connection between geographical and climatical conditions of Tamilakam and the life of the people. Thus this establishes the fact that Tiṇai literature is inextricably associated with the life of the people.

IV

Convention and Revolt

In two Mullaittinai poems, mention is made of the 'early morning' and of the hero's thinking in the war-camp whether the

1. Akam. 54, 224, 234, 324; Nar. 161, 221.
2. Nar. 99, Kuru. 155, 314.

heroine will indulge in a tiff with him[1]. This seems to be an influence of Marutam imagination in Mullai.

Tolkāppiyar has described the horse of the hero as 'Pulliyar.kalimā'; the same phrase occurs in Mullaittinai poems.[2] This may be an evidence to prove that these poems faithfully adhere to the rules of Tolkāppiyar.

The hero proceeding to assist the Pāṇṭiya king (Vaḷuti) is mentioned in an Akam poem.[3] In most of the poems (except the Kali odes) only the chieftains are treated as heroes. The shepherds are also mentioned here, but only as Karupporuḷ.[4]

We dealt with the clandestine love of its people in the essay on Kuriñci. Similarly the shepherd maids indulged in clandestine love with youths who bravely fought with the bulls. This is revealed in Mullaikkali poems, quite suited to the landscape. So far, we notice three kinds of clandestine love in the three different lands, viz., Kuriñci, Neytal and Mullai. According to the background of each landscape and its climatical conditions, the mode and way of life differed among the people. Tinai poetry, thus, seems to be a faithful portrayal of ancient Tamilakam. Also love among attendants or menial servants is portrayed in Mullaikkali. This revolt of Poet Colan Nalluruttiraṉ conforms to Tolkāppiyar's rule that the love of the menials may also be depicted; but it was a revolt against the convention practiced by his contemporaries who described only the separation for warfare. Thus, it is an illustration to show that in literature any revolt which has a basis will be accepted.

1. Akam. 304, 374.
2. Tol. 1140; Akam. 64; Aink, 481, 486.
3. Akam. 204.
4. Kuru. 221; Nar. 142; Akam. 274.

PART V

MARUTAM

'Marutam' refers to a particular kind of tree.[1] This grows mostly on river sides, yielding dense and cool shade to the ford.[2] This word, later on, came to mean the agricultural tract, full of fertile paddy-fields by the side of the river.[3] It also refers to the life of the people of this region and the tínai poems dealing with their lives[4] In certain contexts, this word also means a particular 'Pan'.[5] From the semantics of this word, we learn of its development as a symbolic expression.

II

Structure and salient features of Marutam

This tinai contains 263 poems. In the anthologies of individual poems, viz., Kuruntokai, Narrinai and Akanânūru there are 48, 32 and 40 poems respectively. In the anthologies of collective poems, Aiṅkurunūru and Kalittokai, there are 100 and 35 poems respectively ; 8 songs in Paripāṭal belong to Marutam on account of their Mutal and Uripporul. There is no poem dealing with Marutam in the Ten Idylls.

Of the 263 poems on Marutattiṇai, 221 deal mainly with the hero's separation on acconnt of prostitutes. In the remaining 42 poems, other themes are mixed. Mostly details about clandestine love are mingled; also we find the mixture of Mullai[6] and Pālai[7] themes. As observed earlier, poems belonging to Kuriñci and Neytal tinais deal with clandestine love in these respective regions. In Mullaikkali we see the clandestine love of Mullai

1. Nar. 350; Akam. 37; Aink. 7, 31.
2. Pari. 8, 11
3. Cirupan. L. 186; Maturai, L. 270.
4. Cirupan. L. 186; Porunar. L. 220.
5. Maturai. L. 228; Malaipatu. LL. 470 & 534.
6. Aink. 94; Kuṟu. 46, 330.
7. Kuṟu 35; pari, 10,

people. But what about the people of Marutam? Was there no secret love? or did they never indulge in secret love? Though separation on account of prostitutes is the theme of Marutam, only the few rich can afford to go after harlots. Moreover it is an occurance in the post-marital peroid. Hence some poets portray out of their own choice, the theme of clandestine love in Marutam.[1]

The poet Ōrampokiyar, in his Marutam-hundred of Ainkurunuru has portrayed in an exquisite manner the secret love of the Marutam people in 13 poems.[2] It will be appropriate to compare here. the statement of Iḷampūranar: "Secret love will take place in all the regions. See it in the works of the Cankam poets".[3]

In Marutattinai poems the hero. the heroine the maid and the prostitute are the characters who take part in the poems dealing exclusively with Marutam theme. The heroine and her maid stand out above all. There are 101 and 98 poems as their expressions and 40 poems as the expression of the prostitute; only 17 poems are the expression of the hero.

Apart from these, there is one poem as the expression of the messenger.[4] This type of expression (Vāyilkaḷ kūrru), mentioned by Tolkāppiyar in a separate nurpā, is not often seen in Akattinai poems.[5] But, 'reply of the heroine to the requisition of the messengers' is the theme treated often and again in this tinai. (Vāyil nertal and Vayil maruttal)

In Kalittokai the love of the attendants or workers is humorously treated in Marutattinai poems. We also come across two poems in Marutakkali, classified as Peruntinai.[6] But a King is treated as the hero of these two poems. The colophons under these poems state them as the expressions of the Great (Canror). Hence

1, Kuru, 31, 34, 33, 169, 171, 368, 399.
2, Aink. 6-10, 28-30, 60, 91-94.
3, Tol. Porul Ilampuranar's commentary, N, 89.
4, Aink 96.
5. Tol. 1098.
6. kali. 99, 100.

these poems came to be classified as Peruntinai. But a study of these poems reveals that they are the expressions of the maid. For the maid admonishes in strong terms the hero that he should not leave the heroine. She speaks about herself in first person singular, as 'Eṉ Tōli' (my companion)[1] and 'Yāṉ' (myself)[2]. Thus, the phrasealogy used also clearly indicates this fact.

The following are the fundamental themes treated in this tinai; The hero's attempt to pacify the heroine's feigned anger; the expression of the heroine in that context: the speech of the maid and the boastful expiession of the prostitute. Thus, the hero's separation on account of prostitute, is the main theme of Marutam, and so, it completely deals with married life (Kaṟpu). In Karpiyal of Tolkāppiyam, the various aspects or turais of this separation are described.

The role of the hero

The hero is highly shy and ashamed, after his return from the prostitute's house and he humbly submits to the heroine. As this conduct of the hero does not conform to the ethical codes, this theme is not utilised to depict the carnal pleasures or the extravagant life of harlotry. Only the aquatic sports, as in Paripāṭal, are depicted in Marutattiṇai. On the other hand, the irritated lady by the infidelity of her husband is picturised often and again in Marutam poems. In the words of Xavier S. Thaninayagam, "...and the poems of the marutam region depict the heroine's doubts and suspicions, the hero's repentence, his seeking reconciliation with his wife through the mediation of his companion or the wife's maid, the wife pining in her sorrow, her forgiveness and patience, and reconciliation effected through the common love of their children."[3] Tolkāppiyar states that the hero will even prostrate before his wife and beg of her favour[4]. This is faithfully followed in a Kali ode, wherein a picturesque simile is used: "The

1. Kali. 99: "It is cruel of you to have separated which caused the emaciation of my companion's body".
2. Kali. 100: "Am I to reproach you",
3. Nature Poetry in Tamil, p. 112,
4. Tol. 1092, 1093.

lotus bud unfolds its petals and blooms as beautifully as the bright face of a heroine, who accepts her lover, prostrating before her, in order to appease her (after his return from the prostitutes)"[1].

Many are the tricks used by the hero to appease the anger of the heroine. The hero tries to please her by referring to the early years of their happy married life or by flattering her. Two poems recall the pleasant events of their bridal night.[2] The hero reminds her of their water-sporting and praises her beauty.[3]

The hero who separates on account of prostitutes, returns to see the heroine on hearing the news of her child-birth.[4] We find that the hero is drawn by his new-born child and expresses his warm love for his wife.[5]

The Role of the Heroine

In the poems containing the expressions of the heroine, we find a triangular unity. First she thinks of the ingratitude of the hero; next her sense of pride and superiority is roused; and thirdly her revulsion towards the prostitutes is kindled. She has spent only a few days in the pleasant company of the hero; but great is her suffering[6]. The hero who was ever thinking of the heroine, now does not stir out of the prostitute's house. Even if he comes by chance, he does not closely caress her.[7] Even when he sees the heroine, he is averse to her as though he were an ascetic who had renounced the world.[8] The hero who was so dear and pleasing during Kalavu, now seems to be cruelhearted. The 'Neruñci' flower is very beautiful to look at from a distance; but painful to touch as it has many thorns. The heroine compares the hero to the 'Neruñci' flower and feels unhappy.[9] Many were the promises

1. Kali. 71.
2. Akam. 86, 136.
3. Aink. 72–74, 97; 99. Kali. 92.
4. Nar. 40.
5. Nar. 250, 370.
6. Kuru 91.
7. Kuru. 231.
8. Kuru. 203.
9. Kuru. 202.

made by the hero; but now all those words are gone with the wind and he lives with harlots. [1]

The heroine values the love of the hero more than any other honour done to her. She longs only for that coveted honour. She does not want to share her place with another woman; nor can she bear to think of another woman usurping her position.

The heroine realises that she is a skilled house-wife who is entrusted with the responsibility of bringing up the children and looking after the needs of an affluent house. [2] She is so magnanimous that she forgets the follies of her hero. [3]

The heroine thinks that her husband is enamoured of the beauty, outward charms and glamour of the prostitute. [4] She hates the bard who procures for the hero new and young harlots. [5] Her intuition tells her that it is the courtezan who has charmed the hero and not vice versa. [6]

Though the hero comes from the house of harlots, he will stoutly deny it; but the heroine will not accept. [7] She points out that his sporting and gay abandonment with the harlots had provoked a scandel in the village. [8] She very much regrets that her husband has left her for prostitutes because she has lost her beauty owing to child-birth. [9] When the hero comes from the embraces of the courtezan, she brushes aside his excuses and says, " I will not touch you, who are like a vessal that has been polluted ". [10] In many Marutam poems it is suggested that her child-birth is the sole reason for the hero's separation on account of prostitutes. [11] She also states that her husband is interrupted and stopped from

1. Akam. 266; Aink. 53.
2. Kuru. 181.
3. Akam. 26; Kali. 67, 75
4. Nar, 20.
5, Akam, 56. Aink. 43.
6, Kuru, 293
7, Aink, 64, 71, 80; Kali, 93, 95–98,
8, Akam, 36,
9, Akam, 6, 26,
10, Aink, 48, 63, Akam, 196; Nar, 350,
11, Akam 26, Aink. 65.

going to the prostitutes by her little son.[1] However it is clear that the charming beauty of the harlot cannot stand a comparison to the warm affection of the father for his son. In Marutakkali, lover's tiffs are well indicated by their own dialogues.[2] The heroine sarcastically admonishes the hero in the guise of addressing her little son.[3] Paripāṭal describes the hero's water-sporting in a vivid and elaborate manner[4].'

The role of the maid

The maid advises the heroine not to discard the hero, though he may have romantic affairs with many a harlot.[5] On that count, she does not side with the hero in his movement with the courtezans. In fact she is harsh on the hero and severely rebukes him. Her opinion is that the heroine is the cause for his wealthy, prosperous and happy life.[6] She also dislikes the lying bard.[7] The maid makes a very true and beautiful remark regarding the change in the hero's attitude; she reminds the hero, "who during Kaḷavu enjoyed immensely even the bitter neem fruit, as though a sweet and now, in Karpu, even cool water of the mountain pool seems to be sour and distasteful."[8]

In many places the maid reproaches the hero for his water-sporting, merry wanton spree, songs and dance with the harlots.[9] She very much wishes that the hero must be rescued from the charms and wiles of the harlot.[10] She says that the harlot is no equal to them who beget children and take care of the name and

1, Akam, 66,
2, Kali, 87–89,
3, Kali. 80, 82-85,
4, Pari. 6,
5, Akam, 316; Kuru, 309,
6, Kuru, 295
7, Kuru. 127; Nar, 200,
8, Kuru. 196
9, Nar, 50, 90, 360; Akam. 46, 76, 116, 176, 246.
10, Nar, 170; Akam, 326,

diginity of their family.[1] She narrates her own misery and dilemma to the hero and the heroine, on account of the hero's misconduct.[2] She tries inall her sincerity to restore the hero to her heroine and correct him by means of good and soothing counsel.[3] In many instances the maid satirically hits at the hero for his illicit contact with the courtezans.[4]

The Role of the Prostitute

The harlot entertains great jealousy and hatred for the heroine.[5] Sometimes she is sad that the hero has left her for another prostitute.[6] She pledges to entice and keep the hero for herself.[7] She ridicules the hero that he is afraid of his wife. At this juncture she pokes fun at him saying, "Just the reflection of a person in the mirror moves its limbs corresponding to the movement of the person, so also the hero dances to the tune of his wife".[8] A youthful harlot says to the hero that she will convey this to the heroine, when he fondly pulled her locks of hair and her bangles: at once he was frightened and quivered like a beaten drum.[9] Such delightful and humorous poems occur only in Marutattiṇai. In some of the poems, the goodwill and the genuine love of the courtezan are also described.[10] She also rebukes the hero who has not looked after her interests.[11]

It is a matter for surprise that no poem is ascribed to the bard as his expression though he plays a key role as a pimp in this tiṇai. As pointed out above, there are poems in which the bard

1. Nar. 330.
2. Naṟ. 180 Aink. 59.
3. Kuru. 210
4. Akam. 176; Akam. 306.
5. Aink. 81, 86, 87.
6. Akam. 186.
7. Kuru. 80; Akam. 76, 336.
8. Kuru. 8.
9. Nar. 100.
10. Nar. 216.
11. Akam. 376, 396.

is made fun of;[1] some are direct addresses to the bard[2] and in some poems, the refutal of his message from the hero is described.[3] Curiously enough, the bard is not made to utter a syllable about this immoral practice in any of the poems. In Paripāṭal alone, two songs are there as the expression of the bard. One requests the hero to return as the Vaiyai is now in autumnal spate, while the other is a message to the hero in the war-camp[4]. Hence they resemble Mullaittiṇai.

III

Time-unit depicted in marutam poems

Since it is the riverine region consisting of fertile paddy-fields, the fertility of the soil is vividly portrayed in these poems. Vaikaṟai and Viṭiyal (early morning and morning) are the time-units of this tiṇai ; but the seasons have not been depicted anywhere in the Marutam poems. The North wind of the cold season and the evening time are mentioned in a few poems, [5] only in connection with other themes mingled in Marutam. The commentators of Tolkāppiyam state "early morning is the time ascribed to Marutam, because it is the time of the hero's return from the harlot, and so, at this time the heroine will indulge in feigned tiffs with him". We have reference to this in Kalittokai.[6] But this convention is not to be found in most of the Marutam poems. On the other hand, it is described that the hero started in his well decorated chariot for the house of the harlots as soon as he got up in the morning.[7] In some other poems, it is said that the hero is supplied with his breakfast at the early morning (Viṭiyal Vaikarai) or

1. Kuru. 127; Nar. 20; Akam. 56, 346; Aink. 43.
2. Nar. 250, 370.
3. Nar. 330; Kuṟu. 33
4. Pari. 10, 20.
5. Kuru. 35 46, 330.
6. Kali. 66.
7. Kuru. 45.

that he goes out to work in his paddy-field and so on. Thus the morning time is mentioned without any relevance to the Uripporuḷ.[1] These poems appear to have been composed with a view to respect and follow the conventions.

Finding out the tiṇai of marutam poems

Invariably the hero, in these poems, is called 'Ūraṉ'. The epithets that keep company to the name of the hero well bring out the natural beauty and prosperity of the landscape: Mallal Ūraṉ"[2] (The man who belongs to the fertile village) and "Malinir akal vayal Yāṇar Ūra" (The man who belonging to the village that has an abundance of water and vast fields)[3]. The Marutam hero is also known as 'Makiḻnan'.[4] In many contexts, from the very mention of Ur, Uraṉ and Makiḻnan we know that the poem is in Marutattiṇai.[5]

The peasants and farmers who are the people of the soil (Nilamakkal) are referred to only as Karupporuḷ and not as the leading characters.[6] It may be recalled that in the Mullai poems also, the people of the soil (Nilamakkal), have not been portrayed as the chief characters except in Mullaikkali. This shows the difference between the two levels of society in both these regions. In Akananūru, we have many descriptions of Marutam. This land, rich with paddy and sugarcane, came to be the most distinguished among the four regions.[7] Besides the Marutam trees, the Kāñci trees are frequently mentioned;[8] especially the buffalo is often described[9], flowers like the lotus and Ampal and varieties of fish are also described.[10]

1. Akam. 126, 196; Nar. 60, 80; Kuru. 157; Aink. 68.
2. Kuru. 45.
3. Kuru. 45; Akam. 246.
4. Aink. 24.
5. Kuru. 45, 61; Aink. 66, 83, 88 etc.
6. Akam. 340, 346; 350; Aink. 3.
7. Kuru. 35; Nar. 210, 260, 400; Akam. 116; Aink 27, 65.
8. Aink, 1; Kuru. 10, 127; Akam, 56, 96, 156 etc.
9. Kuru. 258; Akam. 126, 226, 286; Aink. 91-100.
10. Akam. 176, 186; Kali. 73, 75, 78; Aink. 47, 48; Kuru. 8, 178.

In an Akam poem,[1] the proximity of the Neytal, Marutam and Mullai landscapes is hinted in the puram-detail of the poem. In another poem[2] of the same anthology, the village 'Nīḷal' of the chieftain 'Evvi' is praised, as comprising the two regions Neytal and Marutam. But these are not considered a breach of convention as they are mentioned only in the Puram matter of the poems. Such descriptions only indicate the prosperity and fertility of the Marutam region.[3]

Various festivities of Marutam

The bathing festivities in the Kāviri[4] and the Vaiyai[5] rivers are often described. In Paripāṭal, we see only the elaboration of such water-sporting in Vaiyai river. Apart from the bathing festivities, different kinds of group dances (Tuṇankai and Kuravai) are also referred to. We have plenty of references to many such festivals, the dance and music and the coquettish courtezan walking along the street proudly displaying herself on such festive occasions. Every festival is associated with Tuṇankai-dance, in which the hero has ample opportunity to meet fresh harlots of his choice.[6] So, we are led to think that the affluence and fertility of the land ought to have been the reason for the gay abandonment of the people and their affairs with prostitutes.

It has been often remarked that as civilizations progress, people develop an aptitude for licentious life. Marutattiṇai poetry gives a faithful picture of the amorous activities of the people of this affluent land. The natural evolution of Tiṇai literature may also be established by this truth to life. To put it in the words of Xavier S. Thaninayagam: "The Tamil cities and capitals of old were situated mostly on the banks of rivers in the plains. The Tamils recognized as early as then that harlotry was a feature more of cities than of villages".[7]

1. Akam. 216.
2. Akam. 366.
3. Akam. 266.
4. Aink. 42, 45; Akam. 6, 166, 376, 396.
5. Akam. 256, 296.
6. Akam. 336; Kuṟu. 31, 364; Nar. 50; Kali. 73; Maturai. Lines. 327-329 and 614-619.
7. Nature Poetry in Tamil. p. 83.

PART VI

LITERARY CONVENTIONS IN PURAM POETRY

Purattiṉai conventions in Tolkāppiyam and their subsequent growth and structure were discussed in detail in the previous chapter. Now let us examine certain fundamental conventions found in the Puram poems.

There are four Caṅkam anthologies that belong to Puram Division. Among them Puranāṉūru is the most outstanding. Many poems illustrative of the Purattiṉai subdivisions are found in the same work. Out of the 400 poems in this anthology, two are lost; 44 poems are not available in full and a few other poems have lost their colophons and other details. These poems have been sung by nearly 150 poets, of whom fourteen were kings and fifteen poetesses. There are nearly 22 poems on the Cēra Kings, 61 poems on the Colas, 31 poems on the Pāṇṭiyas and 134 poems on the Chieftains and great patrons. Apart from these eulogistic poems, there are nearly 120 poems dealing with general themes. Next, patirruppattu sings the glory and exploits of the Cēra Kings. The Colophons of this anthology seem to have been written much earlier than those of Puranāṉūru. Details like Vaṇṇam and Tukku and the headings of the poems are also given. All the extent Puram poems of Paripāṭal are prayer songs - seven addressed to Tirumāl and eight to Cevvēl (Murukaṉ). These poems dealing with Gods have inaugurated a new convention among the Puram poems which praise only kings. In all likelihood, this laid the foundation for the growth of devotional hymns later on or this was the forerunner for the later-day hymnal literature.

In the anthology of long poems, namely pattuppāttu, there are five long 'Ārruppatai'. In this, the Puram aspects like 'Paricil' 'Vāḻttu' and the other themes of Pāṭāṇṭiṉai are interlinked and arranged in a narrative manner. If we compare them with the Puranāṉūru and Patirruppattu poems treating the same 'Ārruppaṭai' theme, we can understand the development of the poetical conventions, very clearly. In the long idylls, many minor aspects are linked to a major theme, and thus they became narrative and

descriptive. 'Maturaikkāñci' is the longest among the Caṉkam poems. dealing mainly with the instability of the world.

II

Fundamental Conventions of Puram

i) Puram poets, describe mostly actual incidents that occured in their life. So Puram poems are a spontaneous overflow of powerful feelings of the poets; they are forceful expressions of the pleasure and pains experienced by the poets in their personal life. In this they are more vigorous and feelingful than Akam poems to a considerable extent.

ii) Benediction and Eulogy are the motives of these poems.[1] Even in Prayer songs, we find the domination of these two elements. They are not composed as merely metaphysical but intensely emotional.

iii) Poems describing events based on the friendship of kings and poets or bards, resemble Akam poems to some extent in revealing their immense love to each other. The love of the devotes for the Lord, is also described in such a way as in Akam poems. The elegiac poems, on the demise of kings and chieftains, are incomparable in their emotional content.

iv) The Puṟam poems are based on the history and civilization of the Tamils. Like the Akam poems there are also poems which do not refer to any specific king or other eminent person.[2] In some of the poems, we learn of the names of kings and other details. We know these mainly from the colophons and not from the (internal evidence of the) poems themselves.[3] There are many poems which not

1. Tol. 1028.
2. Puram. 277-280, 297-302.
3. Patiṟṟu. 37, 50; Puram. 73, 75 etc,

only give the personal names of the concerned kings, but also certain other details.[1]

Structure and salient features of purattiṇai

In Puṟānāṉūru, there are 5 poems in Vetci and 12 poems in Karantai. The special feature of these poems is that they have not been attributed to any king or chieftain, by name; but they describe in general the herosim of great warriors, who are capable of capturing the enemy's cattle or retrieveing it. In a few places it is stated that the warriors were sent by a king to abduct his enemy's cattle.[2] It is to be noted that these fightings were prevalent only among the warriors and not among kings. So, these poems have not been attributed to any person, specifically. Eercting tombs in memory of war-heroes is found in this tiṇai poems, as stated in Tolkāppiyam.

In Vañci there are 11 poems in Puranāṉūru, in which the glories of the victor and the ruin of the defeated country are frequently depicted. The message of the poets who try to appears the enraged kings is the theme of a few poems in Tuṇaivañci.[3] In Kāñci there are 31 poems in Puranāṉūru and the sixth idyll of Pattuppāṭṭu chiefly deals with this main theme. Taking vow to conquer the enemies (Vañcinam or Nīṇmoḷi) is treated in 3 poems, in his tiṇai and they are the ecxpressions of kings.[4]

We come across 'Kāvalmaram' (guarded tree) in this tiṇai.[5] Xavier S. Thaninayagam explains: "...... and any king waging war against another was supposed to score a great victory over his enemy and disgrace him if he could penetrate into the forest defences of his enemy, and cut down his symbolic tree".[6]

1. Puram. 3: Wherein the king's name "Karunkai obvat-perumpeyarvaluti", is (L 13) clearly mentioned. Iu the 4th poem of Purananuru, the name of the king "Colan Uruvap-palter Ilancetcenni" is suggested by a description about his appearance (Lines, 13-16).
2. Akam. 105.
3. Puram. 36, 45-47, 213.
4. Puram. 71-73.
5. Puram. 36, 57. Patirru.33.
6. Nature Poetry in Tamil, p. 29.

Though it is mentioned in many poems of Caṅkam anthologies, there is no reference to this in Tolkāppiyam. In Vañci, the cutting of enemy's Kāvalmaram has not been included as a turai, but it is referred to as mentioned above, in Vañci poems of Caṅkam anthologies.

According to the definition of Tolkāppiyar, most of the themes in Kāñcittiṇai deal with the instability of this world and its allied aspects. Makaṭpārkāñci, a turai of this tiṇai, is quite peculiar, it reflects the ancient heroic society, to some extent. The great monarchs may fall in love with the beautiful damsels of the chieftains or Maravar ; but the chieftains may not accept them, even though they are very great monarchs. Thus enmity may arise on this account and it may result in the complete ruin of the village of the lovely girl. Thus he ephemeral nature of the world and the destruction of villages, owing to the charm and beauty of virgins are described in this tiṇai. On the other hand, Maturaikkāñci, describes the prosperity and pleasure enjoyed by the people of the great city, Maturai, and also discloses the impermanent nature of wordly life. At the end, the poet Māṅkuṭi Marutaṉār tries to advise the great Pāṇtiya king to live a powerful, purposeful, pleasurable and righteous life.

There are 6 poems in Puranāṉūru, in Nocci and one poem in Uḷiñai in Purattiṇai. The poems describing the siege of Pari's Parampu hill by three great monarchs, come under 'Makaṇ maruttal' turai of Noccittiṇai. According to hearsay, Pari declined to give in marriage his daughters, when the monarchs came to him with the proposal of marrying them. On this ground the poems seem to have been classified.

In Vākai, there are 81 poems in Puranāṉūru and 7 poems in Patirruppattu, in which the heroism of warriors and kings are portrayed. In Vallānmullai[1], and Mūtiṉ Mullai[2] poems of this tinai, the personal names are not mentioned and they are the pure Puram poems of heroism. As stated by Tolkāppiyar, not

1. Puram. 313, 314, 316-325.
2. Puram. 326-335,

only the heroism, but the successes and distinctions in other walks of life may also be dealt with. In accordance with this rule there are only four poems: two on Tāpatavākai - praising persons who renounced worldly pleasures and two on Pārppanavākai - praising the brahmins.[1]

There are a few poems on Marakkaḷavali and Marakkaḷavēḷvi- which compare metophorically warfare with agriculture (or ploughing). This kind of descriptions, led the later poets to compose separate works as 'Parani'. The rest of the poems, belong to Aracavākai', which elaborately deal with the heroism of victorious kings and chieftains.

Pāṭān is the biggest of Purattinais; it consists of 139 poems in Puranānuru, 69 in Patirruppattu, 5 in Pattuppāṭṭu and 15 in Paripātal. Though many are the subdivisions of this tinai, we can classify it under two major heads: (i) 'Paricil' (receiving gifts) and its related aspects and (ii) Vāḷttu' (Benediction) and its related aspects.

PURANĀNURU

Turais on Paricil.		Turais on Vālttu.	
Viraliyārrupaṭai	4	Iyaṉmoli	53
Pānarārruppaṭai	4	Vālttiyal	10
Pulavarārruppatai	2	Ceviyurai	8
Paricil Katānilai	16	Pūvainilai	3
Paricil Turai	16	Kutaimankalam	1
Katainilai	11	Vānmankalam	1
Paricil Vitai	6	Utanilai	1
Paricil	1		
Total No. of Poems.	60		77

1. Tāpatavakai: Puram. 251, 252.
Parppanavakai : Puram 166, 305.

These are the poems which praise the great patrons, their righteous rule, philanthropy and heroism. But in 'Paricil' turai, the poets desire to get gifts from the patron is indicated directly or indirectly. In the 'Vālttu' poems also, the intention is the same; but it is never revealed openly or otherwise. In Puranāṉūru there are 8 poems as Ceviyurai Vālttu. But many of them are to be classified as Vāyurai Vālttu. Though the commentators of Tolkāppiyam have instanced the 184th puram poem as Vāyurai, it has been mentioned as Ceviyurai in Puranāṉūru. Patirruppattu gives us some new turai names such as 'Vancitturaippātāṉpāṭṭu and Vākaitturaippātāṉpāṭṭu'. This clearly shows us that all other subdivisions Vañci, Vākai etc., become the part of Pāṭāṇṭiṇāi in their poetical treatment. Also, we see in Purattiṇai poems the overlapping of turais and tiṇais to some extent.

In Potuviyal 74 poems are there in Puranāṉūru; the elegiac themes come under this. There are also two other themes Mutumoḻikkāñci and Poruṇmolikkāñci in this tinai and they deal with ethical and philosophical aspects. Anyhow, this new tinai, which is not found in Tolkāppiyam, may well be ascribed with all its sub-divisions, to Kāñcittiṅai. There are also three Kaikkiḷai poems and five Peruntiṇai poems in Puranāṉūru which, though deal with Akam theme are included in Puram as they go against traditional treatment.

III

Intermingling of Puram Details in Akam Poems

Though the Purattiṇai poems are less than the Akam poems in number, as pointed out above, the convention of linking Puram details in Akam Poems has compensated it, to an extent. If we calculate the Puram details mentioned in Akam poems we understand that Akam and Puram are given prominence equally.

The Akam poems, due to the admixture of Puram details may be classified under three heads:

(i) Akam poems which deal only with Akam themes.

ii) Akam poems which make use of historical references and mythological details and give them in the form of descriptions or similes.

iii) Akam poems which seem to eulogise certain kings and chieftains, as in Puram poems and so the details about that kings and chieftains are linked purposely with their Akam themes.

Puram details are used as similes to describe the beauty and adornment of women, as following :

" The *eyes* of the maid quite like the *lance of the king* " (Akam. 326)

" The *bangles* as beautiful as *Allūr* " (Akam. 46)

" The *gossip* of the village *spreads* over as the *boistorous noise of the victorious warriors* " (Akam. 36)

" Heroine's *beauty* like that of *Kuṭavāyil* " (Akam. 44) and

" *Smile* like the *pearls* obtained from *Korkai of the Pāṅtiyas* " (Akam. 27)

It is true as the lines of the poem increase, the details also increase. But other factors also are to be taken to consideration, with this aspect. The Poets such as Māmūlanār and Paraṉar are, always keen on using Puram details to describe their Akam themes. As we have mentioned before, the metre of the poem is also responsible for this development. Also the inclusion or exclusion of Puram details depends on the poets' inclination or choice. The five tiñais and their traditional treatment are also responsible for this intermingling of Puram details. For instance in Mullai poems of Kuruntokai or Akanāṉūru, the mixing of Puram details is very meagre. We find a few religious and Puranic details in Mullaikkali; in other anthologies also, there are a small number of poems having Puram details.[1] Though most of the Mullai poems deal with separation for warfare, they have not been filled with Puram-matters. This is one of the unique features of Mullaittinai.

1. Akam. 44, 204.

Next to Mullai, in Neytal a few more references are found.[1] often, the sea-shore cities such as Tonti[2] and Korkai[3] are mentioned. In Neytarkali a few Puranic references are found,[4] and in all other odes, the poet indulges in describing ethical elements, in detail.

Kuriñci comes third in this aspect and we find in it some more puram references than in the former two. In Kuriñci-hundred of Ainkurunūru, there is no Puram detail even in Kali odes only a very few details about Ramāyana and Mahabharata are mentioned.[5] In Kuruntokai and Narrinai there are a few references;[6] but we have more in Akananūru.[7]

Marutam easily lends itself for mingling Puram-details more than the other three mentioned above: (i) The villages in the Marutam region are often quoted as a simile to describe the heroine's beauty[8]. (ii) The abuses of the people about the misconduct of the hero is like the boistrous noise of the victorious warriors; in such contexts, many battles of ancient Tamilnad are described.[9] In Marutakkali, 'Tennavan' and 'Kūtal', are mentioned; but no other details are mingled.

Pālaittiṇai, is the most flexible tinai, in the matter of mixing Puram-details. But in Pālaikkali or in the Pālai poems of Aiṅkurunūru, we are unable to trace out more than a few Puram details. In the Kali odes there are a few Puranic references[10] and as in Neytal Kali, the ethical elements are described in many poems. It is a special feature of Pālaittiṇai poems, in all the anthologies, through some references on moral codes and ethical principles, to lay stress on enthusiastic and energetic way of life. Only here we notice the

1. Kuru, 163, 166; Nar. 38; Akam. 10, 60, 70, 90, 100.
2. Akam. 10. Aink. Tontippattu, (171-180).
3. Akam. 130.
4. Kali. 124, 150.
5. Kali. 38, 52.
6. Kuru. 173, 116; Nar. 8, 23. 32, 39, 329.
7. Akam. 62, 78, 312, 322, 338, 352 etc.
8. Kuru. 280, 300, 340: Aiṅk, 54-57, 61. Akam.6.
9. Akam. 36, 96, 116, 226, 246.
10. Kali. 2, 21, 26.

various Puram-details, in various contexts mingled with the Akam theme.[1] Especially in the Pālai poems of Akanāṉūru, the Puram details are connected to a maximum extent. In the long idyll, Paṭṭiṉappālai, the Puram-detail is supplied in the form of a long-drawn simile and description occupies most part, if not the whole of the poem.

IV

It was explained earlier that conventions relating to 'Benediction' are quite ancient. Though they are very realistic, they contain some fanciful descriptions. Some of the poetic modes of Benediction (Vālttu) are given below:

1. "May you live long and permanent like the Himalayas and the Potiya Hills" (Puram 2, 166).
2. "May you live long and steadfast in this world like the Sun and the Moon" (Puram 6,56)
3. "May you live long for many more years than the sands of the Pakruḷi River" (Puram 9)
4. "May you live longer than the rain drops of the dark cloud" (Puram 34)
5. "May you have many more years and days than there are water drops, sand and rain drops in the sea" (Puram 198).
6. "May you lead a long and useful life like the grey cloud that rests on the mountain tops after yielding heavy showers to the world" (Patirru. 55)
7. "Let the days of your life become months, the months form into years, the years into Ages and the Ages into the infinite number of 'Veḷḷam'. Thus may you live long" (Patirru. 90)
8. "May you live long together with the years of my own life" (Puram 173)
9. "May you live long like Lord Civa who has a neck like the blue pearl" (Puram 91)

1. Kuru. 11, 15; Naṟ. 10, 14, 13, 105; Akam, 1, 13, 15, 35, 45 etc.

Thus, there are many imaginative modes of conveying benediction. That the same theme or idea can be expressed in different fashions is very well shown here as also in many other Cañkam tiṇai poems. Also this establishes clearly that the Cañkam poets, though followed the same conventions, were capable of exhibiting their individual talent.

PART VII

CONVENTIONS OF POETICAL TECHNIQUES IN CANKAM LITERATURE

Many of the techniques used by the Cankam poets have come to stay and are followed by posterity. Some important and fundamental conventions of poetical techniques deserve a special mention here. Generally, they are all very natural; unnatural and artificial techniques seem to have been disliked and discarded by Cankam poets.

1) Cankam poems are contained in the two anthologies Pattuppāṭṭu and Eṭṭuttokai. The eight works belonging to Eṭṭuttokai are in the form of anthologies. In the history of Tamil literature we come across so many anthologies, such as Patinenkilkkanakku, the twelve caivattirumurai, Nālayira-tivyap-pirapantam of Vaishnavites, the five major epics (Aimperunkāppiyam), the five minor epics (Aiñcirukāppiyam), Purattiraṭṭu, Tanippāṭal tiraṭṭu, Tiruvaruṭpāttirumurai of Saint Rāmalinkar. Thus the anthological form must have been started in Tamil literature by the ancient Cankam anthologies. These very much helped to understand, assort and preserve the different types of literary works,

2) In Ainkurunuru, there are a hundred poems in each tinai; each Hundred consists of ten units of ten poems each. Patirruppattu is composed of ten units of ten poems on each king. We see this 'Patikam form' (units of ten verses) dominant in the later - day devotional hymns.

Also, we come across the Patikam and Catakam forms in the minor works. These seem to have originated and developed from the ancient Caṅkam convention.

3. The 4th Ten in Patirruppattu and the 18th Ten in Ainkurunuru are composed in the form of 'Antātittoṭai'. Later this type of 'Antati' was developed and many works of this kind came to be written.

4. The different Turais, Akam or Puram, of Tinai poems came to be developed as separate minor works in later period. In cankam period itself, 'Arruppaṭai', an aspect of Pāṭāṇpāttu came to be treated as long poems. Turais like Tuyileṭainilai' mentioned by Tolkāppiyar are later sung in different aspects as 'Tiruppaḷḷi Eḻucci'. Tirumaṅkai Ālvar's 'Periya Tirumaṭal' and 'Ciriya Tirumatal' are composed contrary to the ancient tradition; for these poems depict a maid attempting to mount the maṭal and this revolt is referred to by the poet himself in these poems. Later works like Kalampakam (wherein the different tiṇai aspects are mixed) and Paraṇi (which seems to be a development of Akam and Puram poems such as Pālai, Kalavali, Kaḷavēlvi poems) are based on the imaginative conventions of Caṅkam Age.

5. Mōṉai (alliteration) and Etukai (rhyme) are often found in Caṇkam poems; but there is no restriction about these rhyme-schemes. whenever they considered that it was necessary to lay stress on the sense of a poem, they employed such traits and when unnecessary they decided to go without these traits. Etukai is more prominent than Mōṉai, when it occurs in each line.[1] Usually, at the end of the poem, it occurs frequently and continuously which gives greater emphasis to the theme[2]. **When they** occur within a line, they are given equal inmportance. When they occur in a the Ist and the 3rd foot of a line they are known as 'Poḷippu'. Caṅkam poets have very often

1. Akam. 90, 91.
2. Puram 35; Akam. 91; Naṟ. 305; 396 etc.

used this 'Polippu' type of Etukai, Mōṉai and Muran.[1] This not only adorns the poem but also gives greater emphasis to its sense. Next to Polippu, we come across another type of Etukai, Mōṉai and Muran, known as 'oruu'[2] (which occurs in the Ist and the 4th foot of a line) is found in Cañkam tiṇai poems. There are also other types of Etukai and Mōṉai—Iṇai, Kilkkatuvay. Mēr-katuvāy, Kūlai and Murru — fund in these poems, to a small extent.[3]

6. Another trait, often treated by the Caṉkam poets, is 'Muran' or antithesis.[4] This type occurs in many a puram poem, in the form of benediction as given below: "O, King, thou art sweet and tender to the suppliants but tough and harsh to your foes."[5]

It gives fanciful and pleasurable touches to Akam poems also as in the following example: "It is sweet to bathe in the waterfalls with the hero during the day; but it is bitter to sleep in the house embraced by (and under the custody of) the mother". In certain contexts antithesis gives charm to the poetic style.[6]

Economy of language has been the guiding principle of the Cañkam poets. This is aptly pointed out by Dr. Xavier S. Thaninayagam: "The names of trees and plants and flowers occur frequently in lyric poetry. Their descriptions are brief, often confined to one or two significant descriptive or restrictive adjectives regarding the kind of leaves a tree bears, Whether they are dented on soft or dense; or regarding the flowers, what colour they are, how clustered, whether they are soft and cool, dense-pataled or spare; or regarding the kind of stem a tree has, slender or thick, or black or red or mottled". He also cites examples such as "thick-stalked

1. 'Ur eluntanna urukelu celaviṉ'....... Akam. 17.
'Vilavut tālaikkonta palaviral mutur' ..... Ibid.
'CIRUKAN yānaiyotu PERUNTER eyti'...Cirupāṇ. L. 142
2. Naṟ. 14. L. 14. Akam. 7: L. 17 Akam 189. L 12.
3. Puram. 261. Akam. 55, 123, Kuru., 260, 336
4. Nar. 14, 75. Puram. 178. Akam. 233.
5. Puram. 12, 59 etc.
6. Kuru. 353.

neytal", ('Kaṇaikkāl Neytal'), "red-trunked veṭci" (Ceṅkāl Veṭci)[1]. In such a way 'Muran' is also used by the Caṅkam poets to depict word-pictures of natural objects and the beauty of maiden:

"The long-eared, little rabbit" (Neṭuncevik-kurumuyal)[2]

"The black-legged, white crane" (Karuṅkāl Veṇkuruku)[3]

"The green-stalked, red millet" (Paintāṭ-centiṇai)[4]

"The red-ringed, green parrot" (Centarp-paiṇkili)[5]

"The broad-shouldered, young maiden" (Peruntoṭ-kurumakal)[6]

Thus, 'Muran', not only enlivens the phrases employed in the tinai poems but also vividly brings before our vision the object described, by means of a few deft and colourful strokes.

II

Uḷḷurai and Iraicci (Allegory and Suggestion)

In tiṇai poems, Uḷḷurai and Iraicci are the poetic modes of conveying implied sense. And this is very unique among the conventions of Tiṇai poetry. In other types of similes, the keen observation of the poet is generally revealed. They also indicate the poet's experience as they deal with matters that can be perceived by our five senses. But in the case of Uḷḷurai it calls for finesse of fancy and literary skill together with wordly knowledge and experience.

The similarity between Uḷḷurai and Iraicci is that they are fancifully described, having the Karupporuḷ (fauna and flora) as their basis.

1. Landscape and poetry, pp. 14, 15.
2. Purans, 333.
3. Nar. 67.
4. Nar. 104.
5. Akam. 34.
6. Akam. 195.

The heroine and the maid would like to rebuke the hero for his illicit intimacy with harlots; but they reprimand the hero very adroitly by means of Uḷḷurai under the pretext of describing his land. Given below is a specimen of Uḷḷurai:

"An otter which enters into a lotus tank scatters the Vaḷḷai Creepers. Then, it seizes the 'vāḷai' fish and feeds upon it and returns to its ratten bush". This is the expression of a heroine.[1] She describes this in order to blame her husband on his return from the harlot's house She suggests to him that she is aware of his infidelity or his loose morals, his pleasing the harlot's parents and relatives and of his returning home for a formal stay. Here the otter stands for the hero, the vāḷai fish for the harlot, the vaḷḷai Creepers for her parents and the ratten bush for his own house.

Tolkāppiyar has in different places referred to Iraicci, as distinguished from Uḷḷurai. V. Venkatarajulu Reddiar, in an essay on Uḷḷurai, explains that this resembles the 'Vyaṅkyam'[2] of Sanskrit. Anyway the readers of tiṇai poems may note the frequent occurrance of a conceit other than Uḷḷurai and Vyaṅkyam.

A heroine trusts that her hero will return home soon. She gives the following reason for her inference: "Though the forest through which he travelled is very hot, it is said that the male elephant will allow his mate to drink first the little water in the wayside pits; the male dove will spread his wings to protect his famale from the scorching sun; the antelope will protect his mate with his own shade. Hence he, who sees these things, will return soon.[3]" In many tiṇai poems, such a conceit can be seen; such references to the love of all the creatures of the world like birds and animals which will intensify the feelings of the lovers, are frequent.

In the opinion of the author of this thesis this is known as 'Iraicci'. We have many evidences to establish this inference. Ilampūraṇar and Nacciṉārkiṉiyar have cited similar poems as

1. Akam. 6.
2. Karantaikkatturai, Essay. 16.
3. Kali. 11.

typical examples of Iraicci in two places.[1] But in other contexts, they give us different explanations and examples also, for this 'Iraicci'.

Tolkāppiyar states that Iraicci is not within the meaning of the poem[2] but it must be analysed and understood independently, quite apart from the apparent meaning of the poem[3].

Loving objects may be referred to as 'Iraicci' and this may be used when the lovers pine in separation and when they are consoled by others[4]. Tolkappiyar says, "Aṉpuru Takuna Iraicciyuḷ Cuṭṭalum." (to refer to those things that deserve affection). Iraicci is always described as dealing with the wayside objects.[5]

Commentators of Tolkāppiyam state that 'Iraicci' refers to Karupporuḷ.[6] If so, it must refer only to 'love' among the living creatures which is an aspect of Karupporuḷ. Thus, the word gained association and broadened in its meaning through semantical process. The word came to mean the love of birds and animals, then it gave rise to the poetic convention of imagining it to be a stimulant to the love impulses of the hero and the heroine. In Kalittokai, this word is used in two places to mean 'kindness or love'.[7]

Following are, therefore, the subtle distinctions between Uḷḷurai and Iraicci:

1. Uḷḷurai has as basis all the Karupporuḷ excepting God. But in Iraicci living creatures (birds and beasts), more than the flora form the basis.

1. Tol. Porul, Ilampūranar's Commentary, N. 146, 227.
   Tol. Porul, Naccinarkiṉiyar's Commentary N. 148, 231.
2. Tol. 1175.
3. Tol. 1176.
4. Tol. 1177
5. Tol. 1094, 1116.
6. Toi. Porul, Ilampūranar's Commentary, N. 146.
   Tol. Porul, Naccināṛkiniyar's Commentary, N. 148.
7. Kali. 8, 148 and also eompare the commentary of Naccinārkiniyar on these Poems.

2) Uḷḷurai is an allegory or implied simile in form. It occurs in the form of description of land, especially the hero's land. On the other hand Iraicci is not in the form of an allegory and it deals often with wayside objects.

3. Uḷḷurai is to be understood together with the meaning of the poem. The meaning of the poem becomes complete and gains in value, only by Uḷḷurai. But, Iraicci is beyond the content of the poem. Even when it is not understood, it does not in any way affect the meaning of the poem. In short, ullurai is an integral part of a poem while Iraicci is only an artifice. In other words, Uḷḷurai is functional, whereas 'Iraicci' is only ornamental. In, a poem, 'Iraicci' has to be inferred by the intellect of the readers, whereas Uḷḷurai is expressed by the poet himself, intentionally.

4. Uḷḷurai occurs mostly in Marutam poems: Iraicci occurs mostly in Mullai and Pālai poems.

5. Uḷḷurai contains the impeachment of the hero-the criticism and the correction of the hero. Iraicci consists of depicting the love of inferior creatures and thereby intensifying the feelings of the lovers.

6. Uḷḷurai very often occurs in the expression of the heroine and the maid. Iraicci occurs not only in their speeches, but also in the expressions of many others like the attendants and the messengers.

V

ORIGIN AND DEVELOPMENT OF TINAI POETRY

I

When we closely analyse the elaborate, rigid, minute and well - defined literary conventions mentioned by Tolkāppiyar, it is clear that even before his time Conventional poetry had established its supremacy and came to be handled by all the poets. These tinai poems, at one time, must have originated as the folk songs of the roaming bards and songstresses who, by their songs and dances, delighted the people on festive and ritualistic occasions in kings courts and public assemblies. Without any hard and fast rules or strict conventions, people dwelling in different regions would have joyously sung of love and war, according to their natural inclination or impulses and environment. In the songs of a region, the varied aspects of love - the lovers union, the feigned quarrel or any other similar theme - might have been sung. Tolkāppiyar, who had laid down conventions in a rigid manner, states that in a song of a particular region, details other than that landscapes may also be mixed.[1] He - who had specifically assigned to each tiṇai the particular landscapes, the deity,[2] the season, the hour[3] and even the name of the people who live there-[4] has not ascribed the essential themes (Uripporuḷ) for the five tiṇais, though we find, mostly only

1. Tol. 950, 965.
2. Tol. 951.
3. Tol. 952-956.
4. Tol. 966-968.

one aspect of love in the poems of a particular tiṇai. This indicates that before his time, poems were composed so as to contain the essential themes of various love aspects. In the essays on the five Akattiṇais, it is pointed out that in Akam poems there is, to a small extent, the mingling of one tinai with another, in regard to its "Uripporuḷ."

At the first stage, poems might have been spontaneous, natural and free, not fettered by the rules and regulations of conventions. This may be called 'Spontaneous Poetry'. Later on, highly refined poetry might have been created by poets, under many severe restrictions and then these poems might have been composed with strict adherence to the rules and preceding conventions. This may be called "Conventional poetry". With our knowledge of the conventions of Caṅkam tiṇai poetry, we may assume that they were composed by the poets who followed tradition very faithfully, by adducing the following reasons:

1. Each tiṇai poem deals with only a few themes with limited scope and follows mostly the poetical form, ideas, figures of speech and other technicalities practised by others.
2. Many tiṇai poems are composed in such a way that the name of that tinai is mentioned in the course of the poem. As already explained, in the Neytaltiṇai poems, the name of the Neytal flower occurs frequently for some reason or other; so also in many Mullaittinai poems the name of 'Mullai' flower is employed as a simile or metaphor or as a symbolic expression.
3. There are also many poems, in which, not only the tinai names occur, but also the conventional terms (the names of respective turais) of poetics, which refer to the theme directly.[1]

We may understand the antiquity of Tinai Poetry which originated spontaneously from the quotation of P.T. Srinivas Iyengar: "It will not be an exaggerated estimate to ascribe a period of five centuries to the development of what one might call, the 'natural

1. Kali 59; Nar. 258; Kuru. 135; Aink. 427, 428; Nar. 349; Akam. 395; Pari.11 etc.

poetry' which preceded the 'conventional poetry), on which Tolkāppiyanār based his grammar."[1]

II

Tiṇai poetry from the bards to the poets

In the Caṅkam works, bards, songstresses (Paṭiṉi), dancing damsels (Virali) and actors (Kuttar and Porunar) are very often mentioned.[2] They lived in ancient Tamilakam and were skilled artists in music, dance and drama. They were not the characters fictitiously created in tinai poems. They were generally referred to by their occupational or clan names; though there is no mention of their personal names, in accordance with tinai convention. They have distinguished themselves as promoters of peace and goodwill in the domestic life of the ancient Tamils;[3] that is as messengers who unified the estranged couples, heroes and heroines. They would go to the courts of kings and entertain them by their artistic display of songs and dances.[4] They would hasten to the places of festivals and carnivals. On such occasions they would delight the public and the king by their dance-dramas and songs. When the festivity in a place concluded, they would at once proceed to other villages of festivities and celebrations.[5]

The bard is a player of lyre. It will always be carried by him as though it were a part and parcel of himself.[6] This inseparable connection between the bard and his lyre is frequently mentioned. Pāṭini (songstress) is a woman skilled in singing delightful songs.[7] Viraliyar are said to be the damsels, who delight people by their excellent dancing.[8] Kuttar and Porunar are experts in the art of

1. History of the Tamils, p. 71.
2. Tol. 1037, 1139, 1446.
3. Tol 1139,
4. Purram. 11, 14, 15, 33:
5. Porunar· LL: 1-3:
6. Aink. 472, 478; Puram 70.
7. Puram. 11, 15.
8. Akam 82.

Kuttu (dance-drama). They will live and move in large groups. So, we learn that some of them sang and some danced to the accompaniment of the background music provided by the musical instruments. Thus they delighted one and all by their artistic rendering of music and Kuttu. They are often referred to as 'Kaṇṇuḷankaṭumbu' (the troupe of dancers);[1] 'Pāṭunar Kaṭumbu' (the troupe of singers)[2] and 'Pānaratu Kaṭumbu' (the troupe of bards)[3].

In Puram songs, we have ample evidence. They perform their dances and sing, to the accompaniment of a group of well-stringed instruments.[4] They are also known as 'Āṭunar' (dancers) and 'Pāṭunar' (singers of songs).[5]

All the poems in Puranaṉuru and Patirruppattu were sung by poets in praise of kings to get gifts. Often it is mentioned in these poems that the bards and songstresses received gifts from kings, for their performances: The 9th poem of Purananuru by poet Neṭṭimaiyar, says that a Pāṇṭiya king gave valuable gold jewels to the dancers (Kūttar). The poetess, Pēymakaḷ Iḷaveyini, in her poem in praise of a Cēra king, says, "The 'Pāṭiṉi' who sang the heroism of the valorous king who defeated the foes, received a beautiful and valuable gold jewel. The Pāṇaṉ who provided an effective and suitable background music to the song of the Pāṭiṉi with his lyre received as prize a lotus flower[6] made of gold, purified by fire and stringed by silver threads". Thus we have many such references-that is, the bards and songstresses receiving golden lotus and gold ornaments.[7]

In course of time the learned poets and composers of Akam and Puram poems came to mingle with these artistes, headed them and partook of their activities; roamed throughout the country,

1. Puram. 153.
2. Puram. 160
3. Puṟam. 264.
4. puram. 64, 139, 153, 206.
5. Puram. 221.
6. Puram. 11.
7. Kali. 54, 85; Poṟunar. LL. 159-162; Puram. 12, 29, 126 etc.

visited the capitals of monarchs and received gifts from them. Some of them might have been born and brought up in such troupes and later might have distinguished themselves as great poets by their erudition. Or perhaps learned poets might have joined such troupes and developed 'the three great divisions of Tamil' (Muttamil) by bringing in the conventions of Icai (music) and Kūttu (drama) in the realm of Iyal (literature). However these poems proclaim the fact that poets enjoyed an honorable place in such troupes of artists,[1] who were always in the habit of exhibiting their artistic talents to the public and kingly courts and seeking great and valuable gifts for their performances.

In this juncture, the Puram poem of Ūṉpoti Pacuṅkuṭaiyār is note-worthy.[2] He describes in that poem, the glories of the Cōḷa king Iḷañcētceṉṉi who destroyed the Ceruppāḻi. He states that he went to the beautiful palace of Iḷañcetceṉṉi, white-washed and bright as the crescent moon, with his group of artists and entertained the monarch with many a song. The delighted king showered lots of gold jewels which the troupe had never seen before. So, some of them attempted to wear in the ear, what is to be worn in the finger; some tried their best to put round their fingers, the ornaments that must be worn in the ear; some endeavoured to wear round their necks, the ornaments intended for waist and vice versa. The poet concludes his poem humorously that on this account he suffered quite a lot as the head of such a troupe.

The fact that in those days poets led troupes of artists and received gifts by entertaining kings by their skill can be learnt from yet another poem. King Ōri, the skilled archer (valvil Ōri) went once to the jungle for hunting. A poet, Vaṉparaṇar, with his troupe was proceeding to another town through that wooded path. He somehow gathered that king Ōri was camping in that wood. He went to him and sang his glories. He was affectionately received and richly rewarded by the king. The poet was moved

1. Puram. 135.

2. Puram. 378.

by the warm hospitality which king Ōri extended to him and his troupe. So, he eulogised him as follows in a poem:

"Lo and behold! The strong shaft shot swiftly by the yonder hunter made at first an elephant fall down; then a big-mouthed tiger; then killed and rolled down one antler with its hollow-horns; then slew the barrel-headed wild pig and at last pinned down the 'Uṭumpu' in its hole. Who is this Killer', skilled in shooting arrows and hunting with his strong bow? Though he looks a 'killer', he does not appear to kill in order to sell the hunted animals.

He seems to be a wealthy person. Isn't he the Chieftain Ori, who has a chest smeared with sandal paste and owns the hill-country fertile with many water-falls? He looks quite like him. Let us go near him.

'Come on! O, songstress! I shall sing a lyric, and you all get ready to play on the various instruments - Mulavu, Yal, Tūmpu, Calliyai, Ākuḷi and Patalai. Give me the black staff, which is the symbol of music and my head-manship!" After directing them like this, I went closer to him with my troupe.

Since he was a Chieftain, I played first the twenty one musical 'turais' properly. Then I addressed him, 'O King!' He felt shy as it was his actual name.Then I praised him. 'We are people who travel through many countries, but in all the places we have toured, a hunter comparable to you was never seen by us!' But he did not give any more ear to the long phrases of our eulogy; he interrupted by offering us the fresh-roasted flesh of the hunted deer and the limpid wine resembling newly melted cow-ghee. Further he gave us, even in the forest, the gold available in his hill with heaps of gems together with a humble request, 'Please accept these! He is none other than the Chieftain of the Kolli hill that has a lofty peak, the king who was so munificent to shower gifts without any avarice"[1].

1. Puram: 152.

Though the bards are often identified as poets, the two were quite distinct and different. This is emphasised by details like "The bards got lotuses made of gold while the poets received as gift elephants and Chariots"![1]

There is much evidence to believe that, (i) tiṇai poetry originated in these groups of bards and songstresses and then it was followed, developed and refined by poets over along stretch of time and (ii) that these conventions of bardic poetry are revealed by the various aspects of Caṅkam poetry.

We have already mentioned that in Purattiṇai, 'Arruppaṭai' is a theme under 'Pāṭāṇṭiṇai' and that it contains a large number of poems. In these poems the subject-matter deals with Kūttar, Porunar, Pāṇar and Viraliyār, guiding one another to liberal kings. Tolkāppiyar, who laid down rules for the composition of these poems, does not include in his list the poets. But persons who composed the short and long 'Arruppaṭai' poems in Puranāṉūru, Patirruppattu and Pattuppāṭṭu were poets. Still these poets have composed them as though one bard guides another or one Porunar guides another. What might be the tradition behind this? It is of the bards, Porunar etc., who were the first to lay the foundation for Tiṇai poetry conventions. Though the poets themselves guided one another, they did not express it directly in their poems. They followed the old tradition and composed their poems as the speech of one bard or Porunar to another. We see one or two short, guide-songs in Puranāṉūru in which it is imagined that the poets themselves guide one another.[2] From this, it is clear that this convention passed on from the hands of the bards to the poets.

A munificent king called Pēkan left his house and his chaste wife Kaṇṇaki who consequently pined in separation. Poets like Kapilar, Paraṇar Aricilkilār and Peruṅkuṉrūrkilār went to him and advised him to live with his wife.[3] In the Akam poem, it is the bard, who goes as a messenger between the hero and the heroine;

1. Puram. 12.
2. Puram. 48, 49.
3. Puram. 143-147.

in other words, he is the person who mediates the petty quarrels between the lovers and tries to unite them. Quite in accordance with the Akam poems, these poets, mentioned above have identified themselves with the bards and imagined themselves as the bards in their poems. Thus, the poets expressed themselves through the character of the bard. We learn from this that tiṇai Poetry had its origin from the bards and that many of the imaginative conventions of Akam poetry made their entry even into Puram poetry by their influential nature.

We have sufficient evidence to state that the bards and songstresses sang the different subdivisions of Tiṇai Poetry even before the poets. In Ainkurunūru, there is a poem beginning with 'Pāṇar Mullai pāṭa'.[1] If we mean by that, 'singing the Mullai tune or paṇ', it must be 'Mullai paṇṇa' or 'Mullai icaikka'. 'Pāṭutal' significantly means singing songs. So, it will not be wrong to interpret this line, as 'to sing Mullaittiṇai poems'. "The songstresses (Pāṭiṇi) sang in Vākaitiṇai the heroism of victorious king"[2] "The king is of great desire for the Pāṭiṇi's Vañcittiṇai poems;"[3] "As the experts in music sing your praise in Vañcittiṇai;"[4] "the bards skilled in singing sweet songs playing upon the small lyre"[5] -- such details surely indicate that at the beginning only the bards and songstresses sang Akattinai and Purattinai poems.[6] Perhaps their poems disappeared because they were part of unwritten folklore. Also it may be because that poets followed this poetic conventions of the bards and wrote renowned poems which came to be well preserved. Mainly owing to this, a part of that literature is available to us to-day.

1. Aink. 408.
2. Puram. 11.
3. Puram. 15.
4. Puram. 33.
5. Puram. 127.
6. Puram. 105, 109; Patirru. 57.

III

Conventions of 'kuttu' (dance-drama) followed in Tinai poetry

We have in Tamil two words, 'Kuttu' and 'Nāṭakam' to refer to drama. 'Kuttu' is the term, often found in Cankam literature and the term 'Nāṭakam' occurs seldom in Cankam Classics. Kuttu is to dance and act a theme on the stage in a moving and feelingful way, with facial and psychic expressions. This can be likened to the modern ballet dances or to the Bharatha Nāṭṭiyam of South India. Natakam is a type of full-fledged drama based on a story.[1]

We discussed so far the troupes of artistes in ancient Tamilakam. Among them the expert dancer, Virali is called 'Aṭukalamakaḷ'[2] (a damsel dancing on a stage). Not only women but men were proficient in the art of dancing. We learn this from the state ment of Atimanti that she and her lover belonged to the same category-Aṭukalamakaḷ and the Aṭukaḷamakaṉ.[3] It is said that 'Alliyam' is a type of Kūttu in which two persons, in the guise of a hero and heroine, dance according to an Akam theme.[4] Generally 'Atutal' means dancing to the tune of music, expressing the feelings through gestures or expressing through the movement of face, fingers and body. We get several mentions of 'āṭutal': that they will dance wearing 'Cilampu' on their ankles,[5] they will dance to the accompaniment of drums,[6] and that the beautifully foreheaded dancing damsels will dance, beside the blazing light of a lamp, kindled by oil and placed high on a post in the street at midnight.[7]

The dancers (kūttar) will prepare a stage (Kalam) for dance performances. It will be beautifully decorated. It is said that

1. Dr. U.V. Swāminatha Iyer, Cankakalat-Tamilum Pirkalat-Tamilum, pp. 45-52.
2. Puram. 128.
3. Kuru. 31.
4. Puram. 33.
5. Pari. 21.
6. Patirru. 56.
7. Patirru. 47.

the stage will resemble the water surface of a pool littered with the petals of lotus which was hit by a sugarcane falling on it.[1] It is worth recalling here that the word 'Kalam' is mentioned as one of the constituent parts of a tiṇai poem, by Tolkāppiyar. There, it means a plot or an incident or the scene of action described in a tiṇai poem.[2] Mention is also made of the different roles put on by the kūttar. The constant changes in the roles (and attires) of Kūttar are likened to the ever shifting phenomenon of the soul from one body to another.[3]

An imaginary scene constructed by Kapilar will very much help us to understand how in the ancient days Viraliyar performed their dances. We learn from Kapilar that Viraliyar in those days danced on the well-set stage to the accompaniment of the suitable background music by an archestra and delighted the audience.[4] We learn hereby that only the dance blending with background music or the dance expressing the different feelings of the theme of a song through the face, was in vogue during the Caṅkam age. This type of Kūttu was very popular in kings' courts and also in public assemblies. We have in Tirukkural a simile which effectively depicts the gathering of a large audience to witness a kūttu and its exit at the end.[5] In the paṭṭiṉappālai line, 'Pāṭal ōrttum Nāṭakam Nayantum' (listening to the songs and enjoying the Nāṭakam) probably refers to this kind of 'Kūttu'.[6]

The 'Araṅkerru Kātai'of Cilappatikāram, which describes the maiden performance of Matavi in the presence of the Cōla king, describes at length the wonderful and expressive dances of Matavi, rendering various songs containing themes of different aspects. It is stated there, the damsel proficient in the art of dancing must also be handsome and well-versed in music. There were different types of dances. Musical lyrics suited such dances and there were teachers to instruct this great art. The line, 'Naṭṭiya nalnūl naṉku

1. Puram. 28.
2. Tol. 1259, 1457.
3. Puram. 29.
4. Akam. 82.
5. Kural. 332.
6. L. 113.

kaṭaippiṭittu',[1] proves the existence of treatises about this art of dancing, viz., Kūttu. Aṭiyarkkunallar the commentator of Cilappatikāram, gives detailed explanation for 'Meyppāṭu' (facial expressions of emotions) and' 'Abhinayam' (gestures). We gather from these that tiṇai poems, once upon a time, came to be sung to music for the dances or 'Abhinayakkūttu' of the Viraliyar and Kuttar on the stage. We may infer that Tiṇai Poetry derived its properties and conventions from those of ancient Kūttu:

(i) Tolkāppiyar lays down the convention that Akattiṇai poems ought to be composed only in the metres of Kali and Paripāṭal, which have close kinship with music. The chief reason for Akattiṇai poetry's association with musical metres may be traced to its early connection with Kūttu. Later, poems came to be composed in the Aciriya metre, which was more refined in its content than merely musical in its metre.

ii) The fact that the tiṇai poems are composed as speeches of certain characters and are small isolated pieces, may be traced to their association with 'Kūttu'. In a dance or 'Nāṭṭiyam' a dancer can at best display his emotions only for a particular theme or an event contained in a song. Hence we learn that this association has been responsible for not only the limited lines of major tiṇai poems but also for the individual nature of their theme.

iii) Tolkāppiyar in a separate chapter lays down that in tinai poems 'Meyppāṭu' (gesticulation) or the paychic expressions of spontanous emotions is very essential. This fact alone will suffice to establish that this convention came to Tiṇai Poetry from Kūttu. The explanation of the pharse 'Paṇṇaittōṇriya' in Meyppāṭṭiyal, such as "born in or revealed at the artistic and music group of players" by Iḷampūraṇar,[2] "born through pleasurable love and sportful enjoyments of the songs and dances of the beautiful

1. Cilampu. III L. 40.
2. Tol. Porul Ilampuraṇar's Commentary, N. 245.

dancing damsels, by crowned monarchs and petty kings", by Pērāciriyar [1] are to be noted. Even in the tiṇai poems of learned poets we find the portrayal of themes containing overflowing feelings and gesticulations.

(iv) The composition, structure and the dramatic manner of the monologues or dialogues in Tiṇai Poetry are reminiscent of Kūttu traditions. The construction of Kali odes, as found in Kalittokai--'Taravu', the beginning and 'Tālicai', the repetition of the same ideas in different ways and finally 'Curitakam', the concluding part of the subject-matter all these fit very well Kūttu traditions. Even in the later compositions of poets in Aciriya metre, we find only this type of dramatic style, as for instance "Friend, thou will not use harsh words towards me, if thou hast seen!...the lustrous eyes in the face of the beautiful damsel. which excel the Neytal flower of the Korkai harbour".[2] This type of style introducing first an idea followed up by explanations and finally summing up the relevent theme (as in modern Kirthanais) may be based on the musical lyrics of ancient Kuttu.

(v) We can trace in a few tinai poems, the enumeration of particular kind of things[3] or a list of names in an order, attached to them but standing at the beginning of each poetical line. This is called 'Kun' in Tolkāppiyam.[4] These are to be revealed by gesticulation of the dancers to the audience. They remind us of the ancient Kuttu songs.

(vi) In those ancient days, the 'Kūttu', performed in the streets[5] might not have had curtains or scenes for background. This explains the frequent occurrence of long descriptions of nature and landscapes in tiṇai poems. Thus, they

1. Tol. Porul. Perāciriyar's Commentary, N. 249.
2. Akam. 130.
3. Puṟam. 109; Nar. 348.
4. Tol. 1305, 1306,
5. Patirru. 47.

would attempt to bring the particular situation and the scene before the mental vision of the audience by means of their spontaneous musical lyrics. Only later on the stage and scene-setting were developed. Also, they were roaming from one place to another. Hence it would have been quite impossible to carry with them the scene-settings etc. So, the poets often had the excuse for long verbal descriptions.

IV

The Basis of Folk-Lore

We discussed earlier Pici (riddle), Mutumoli (the proverbs) and Paṇṇatti (the dramatical lyrics of folk-lore). These are the ancient literary forms given by Tolkāppiyar.

During harvest season, the bards will go singing in praise of the paddy-fields and get gifts from the agriculturists (Ērōr Kaḷavali). Soldiers will dance in front of the chariot of the victorious king (Muṉ - tēr - Kuravai) and also at his military camp. [1]

The songs of the sooth-sayer (Velaṉ) in praise of Marukaṉ and those of the Kaṭṭuvicci glorifying her hill were all folk-songs. [2] In the wake of these folk songs poets have taken over and followed so many imaginative conventions, literary forms, themes etc.

People living in the four regions also sang tiṇai songs. It is stated in Porunarārruppaṭai, wherein 'Tiṇai Mayakkam' or the intermingling of four regions is depicted, that "the fishermen instead of singing their Neytaltinai songs, sing Kuriñcittinai songs. People of Mullai sing Marutam songs instead of their own. People of Marutam region sing tiṇai songs about Mullai region." [3] Their love-affairs, according to their life and surroundings, might have been portrayed in them.

1. Tol. 1022; Puram. 22.
2. Muruku. Ll. 239-240; Kuru. 23.
3. Porunar. L. 218-221.

Purattiṇai songs were also sung by the common folk. For we have reference to the fact that the people themselves sang the Puṟam song, Kāñci, which bemoans the demise of soldiers fallen in war [1]. Vaḷḷaippāṭṭu' sung by womenfolk was also often listened to and its imaginative conventions were followed by poets to depict the glory of the hero and his hill or country.[2]

Apart from the Kuravai dance of soldiers, as mentioned before, women performed 'Kuravai Aṭal'. They used to gather in large numbers, sing and dance: "Womenfolk performed the Kuravai dance under the shade of the Kāñci tree singing about the hero's illicit intimacy with prostitutes".[3] The men and women of the Kuriñci region used to drink toddy and perform Kuravai dance under the shade of Vēṅkai tree.[4] On festive occasions, they will get together, drink and dance joyfully in a swaying manner.[5] Similarly, 'Tuṇaṅkai Aṭal' is another type of dance in which many women join and dance on festive days, caressing one another. Men also join in this, giving their hands to their beloveds. Generally the youthful prostitutes used to take part in this type of dance. The heroine and her maid criticise the hero in many poems for participating in such dance.[6] The Kuravai and Tuṇaṅkai are group dances with lyrics in the form of dialogues and with suitable musical instruments. The former dominates in Kuriñci and Mullai and deals mostly with the Gods Murukaṉ and Tirumāl. The latter dominates in Marutam and mainly deals with the hero's misconduct.

Poets have composed a number of poems based on 'Kuravai', its theme and its imaginative conventions.[7] Ilanko Aṭikal in his songs on Kuravai not only sings of the Gods Māyon and Ceyon respectively but also deals with Akattinai themes[8]. So,

1. Puṟam. 281, 293
2. Kali. 40-43.
3. Akam. 336,
4. puram. 129.
5. Akam. 232; Nar. 276,
6. Akam. 336; Kali. 66, 73; Patirru, 13, 52.
7. Kali. 39, 103,
8. Cilampu, Kāthais. XVII and XXIV.

we can conclude that many conventions in regard to their mode. theme, and imagination were taken from these folk-songs by learned tiṇai poets to adorn their poems. And it is also clear that they originated only as folk-lore at the beginning, then flourished in the hands of the bards and songstresses and ultimately they were developed and refined by the scholarly poets.

V

Reflection of the Geographical and Climatic Conditions of Tamilakam in Tinai Poetry

Why are these poems named 'tiṇai'? What is the meaning of the word 'tiṇai'? Tolkāppiyar who very elaborately discussed the various conventions of Tiṇai Poetry, has not given any explanation for this term. Perhaps this was a well-known term and was understood by one and all in those times. This term means land, clan and conduct. Tolkāppiyar used it to denote, each major division by itself and also its subdivisions.

The term 'tiṇai' might have been used to denote the land at first; then, its meaning should have been shifted to clan, conduct and the poetry which is based mainly on land where it was in vogue.[1] Tolkāppiyar himself uses this term to mean land.[2] In Malaipaṭukaṭām, it is used 'Tol Tiṇai Mūtūr'[3] (an ancient village situated in an old land); in Maturaikkāñci, at the close of the detailed description of the five regions, it is used 'Aimpāl Tiṇaiyum',[4] which means 'five kinds of lands.' Nacciṉārkiṉiyar also gives the meaning of the word as 'land.

"Be it a country or a jungle, steep or deep, it does not affect a land's prosperity or adversity. Only where men are good and honest, there, O, Land! thou art also good

1. Puram. 27. 159; Kuru. 45 etc.
2. Tol. 966,
3. L. 401.
4. L. 326.

and honest. O! thou Land: with such a character, live you long!"[1]

So sings the poetess Auvaiyār. In a like manner, land is referred to as 'Viluttiṇai' (the honoured and famed land)[2]. Besides land, it was used to mean 'clan'. Then it came to mean the conduct of a people of a particular land; to the theme of poetry which deals with that particular land and conduct and finally to denote the literature and its subdivisions based on them.

William Henry Hudson stressed much in his book 'An Outline History of English Literature, "the vital relationship between English literature and English life''.[3] He also says that "a great book grows directly out of life".[4] If we have a close study of Caṅkam poetry we might be induced to add a line to this great impression that a lirerature grows not only out of life but from the soil of a nation. Tiṇai literature faithfully reflects the geographical and climatic conditions of Tamilakam. The main classifications of Tinai Poetry were named after the physical regions as already mentioned. The descriptions of the background to the main theme, the Similes and inner meanings (or suggestions) of Tiṇai Poetry are entirely based on the natural objects, physical regions and climatic conditions of Tamilakam. Thus, the special and unique feature of Tiṇai Poetry is the influence of geography.

As the texture of the landscape plays a great part in the creation of Tiṇai Poetry, it is better to have a brief survey of the geographical conditions of Tamilakam from which it had originated.

Peninsular India is surrounded by great oceans on three sides viz., Bay of Bengal in the East, Indian ocean in the South and the Arabian sea in the West. In Tamilakam the four regions were evenly distributed. From Nilgiris, were the western ghats, and eastern ghats from central India meet together, the western, ghats turn to the southern most part of peninsular India. Some

1. Puram. 187.
2. Puram. 24.
3. Preface. p. 11.
4. An Introduction to the Study of Literature, p. 10.

parts of the Western ghats below the Nilgiris are alled Kolli range Palaṉi hills, the Kotai range and the Potikai hills. From the Western ghats at Nilgiris, a separate range known as the Āṉaimalai range begins to branch off in the Coimbatore district and goes up to the Cirumalai range in the South. According to Caṅkam poetry, to the North of the Palghat pass, there were Ēlil, Ceruppu and Ayirai' ranges. Vēṅkaṭa range including Tirumalai hills, was the Northern boundary of Tamilakam. Mentions were also made of some other hills and hillocks such as Parampu, Muḷḷūr, Totty, Kaviram etc., in the Caṅkam works.

In those days, Tamilakam possessed many densely wooded forests in the four directions of the country. The names mentioned in Caṅkam poetry such as Muḷḷūr-kāṉam, Koṉkāṉam, Talaiyālaṅkāṉam denote the forests of ancient Tamilakam. To quote a few descriptions of forests in Caṅkam poetry. "The forest of Ay which possessed elephants gigantic in size[1] and the chest (of the hero) scented with sandal which grows in the forest of Malaiyan".[2] Even now, there are so many densely wooded forests in Kerala and Mysore states which were parts of Tamilakam in the Caṅkam age.

There are many rivers in Tamilakam such as Periyāru, Porunai, Vaiyai, Kāviri, Peṉṉāru and Pālāru and their many tributaries and channels. The riverine beds, which have the alluvial deposits in plenty, enabled the Tamils to grow more food grains and the culture and civilization of Tamilakam reached their heyday only there. Kāviri is a perennial river which enriched the soil of Cōla country; Periyāru in Cēra country, Porunai and Vaiyai in the Southern and Northern parts of Pāṇṭiya country respectively enriched the soil and developed the urban civilization. As the riverine plains were the main sources to supply foodstuff, the other regions Kuriñci, Mullai, Neytal and Pālai became in course of time subordinated to Marutam. Hence the capitals of Cēra, Cōla and Pāṇṭiya countries were situated along the banks of Periyāru, Kāviri and Vaiyai respectively.

1. Akam. 152.
2. Kuru. 198.

There were some tropical forests, some parts of which became barren in the hot summer days. There were no deserts like Sahara and Thar, but the mountainous and forest regions were converted into barren lands in the days of summer drought. Giving to climatic couditions this fifth land-strip arises from or disappears in the other two regions i. e., the mountain and forest.

Separate entity of four Regions

It can be argued that every country in the world would have these five physical features. But in Tamilakam, the unique feature is that all these four regions are fairly and evenly distributed maintaining a healthy balance. The culture of a particular country may be centralised in one or another region of this kind which is more habitable than the others. Tamilakam, every region was equally habitable as the mountains were not snow clapped and steep and the forests were not very thick as it is in South America or in South Africa. This equal texture of regions and normal changes of climate accounted for the separate four-fold regional growth, in all its aspects such as fauna and flora, foodstuff and avocation of the people etc., We see, in those four regions of a country, various people having distinct social conventions and different traditions of their own. Tolkāppiyar, while enumerating these four-fold regions, adds the term world, (Ulakam) to each region.[1] This enables us to recognise the separate entity of each region in those times.

Again, the individual characteristics of the four regions, or the identical phenomena of each region such as fauna and flora etc., constitute the 'Karupporuḷ' of the poetry, as mentioned in Tolkāppiyam. Every region had its own god, foodstuff, fauna, flora, drums of particular kind, different avocations for men, music and separate musical instruments and so on. These enable us to prove the distinct growth and individual character of different regions.

The common names (or the suffixes) denoting villages and towns also differ in every region: 'Paṭṭinam' or Pākkam is the

1, Tol. 951.

name referring to the sea-shore (Neytal) place; 'Kuriñci' to the hilly (Kuriñci) region; 'Kāṉam' to the place in forest (Mullai) area; Ur, to the abode of the people who lived in riverine plains (Marutam). Not only the place names, but the names of the people dwelling in each region were also called by some characteristic regional names. In Tolkāppiyam, names were classified into two groups as follows: (i) names after the land or 'tiṇai' and (ii) names after the occupations. Āyar, Potuvar (Mullai region); Kāṉavar, Kuṉravar (Kuriñci region); Nāṭṭavar, Ūravar (Marutam region); Paratavar, Turaiyōr (Neytal region); names were also attributed to people after their places of abode. Kōvalar (Mullai), Vēṭṭuvar (Kuriñci), Ulavar (Marutam) and Timilar (Neytal) are the names after their occupation in each region.

Every region had grown to such a position that it had some particular tribes, separate social set-up and distinctive monarchies. In those days, a hill with its surroundings usually became a state; a riverine plain with its outskirts, a forest region with its pastoral meadows, a coastal region with its port-cities and even the arid tract with its adjoining hilly and forest parts. To mention only a few states for instance: Koṅku Nāṭu under Koṅkar,[1] Koṉkāṉam under puliar[2] were states that belonged to Mullai region; Kaviram hill under the chieftainship of Ay[3], Kolli hills and its nearly parts under Ori[4] were the states situated in Kuṟiñci region; the coastal region ruled by Matti was a Neytal state[5] and the three great Cera, Coḷa and Pāṇṭiya kingdoms belonged to the riverine plains which stretched upto the coastal cities.

Different dialects and distinct kinds of songs

The regional territories, especially the four regions had developed several dialects of Tamiḻ language and they were manifested, as we have seen, in the separate names of the villages and inhabitants of each region. Tolkāppiyar described such dialects as

1. Patirru. 32, 87; Akam. 368.
2. Patirru. 22, 87; Kuru. 163.
3. Akam, 198; Puram, 128,
4. Puram, 158, Kuru, 100,
5. Akam, 266,

'Ticaic col'. The art and literature were also developed thoroughly in the regional atmosphere of the land. There were such as Kuriñci Yāḻ and Mullai Yāl (stringed instrument) and such as Kuriñci Pan and Mullai Pan (musical tunes or ragas) according to each region. The poem was in such a way divided and the aspects of love and war pertaining to a particular region were sung in a particular tinai song.

In the age of three great Monarchs

The five regions mentioned above, which had distinct growth and development for a long period had closer contacts in the age of three great monarchs. We infer this from the tinai poems of Cankam age. All the small states became the subordinates of three great kingdoms Cēra, Cōḻa and Pāntiya, and we see the resistance of a few chieftains, such as Pāri who did not yield to the great rulers. Even in Tolkāppiyam, they were mentioned as 'Maperuntanaiyar' (the great kings with very big army) and thus the supremacy of these three kings was hinted.[1] Tamilakam was said to be under the protective hagemony of these great rulers noted for their generosity and fame.[2]

Not only in political supremacy but in social aspect also, the different regions had the stimulus to become closer and closer. By barter system, the four regional products were interchanged and the people had colser contacts with one another by way of communication and transportation. But the well-marked regional stamps, in arts, culture and literature were too powerful and deep to be eradicated by the floods of later history.

Unfortunately Tamilakam was not able to establish her integration under one ruler and one government, as the three kingdoms, were equally balanced in power. But while some powerful monarch of the three great dynasties got the leadership over others many parts of Tamilakam were brought under one Sovereign rule for a few years only.

1. Tol. 1006.
2. Tol. 1336, "Vanpukal muvar tanpolil varaippu".

We can try to prove this increasingly growing trend of economic interdependence of the five regions even in the Caṉkam age. It became a convention with the poets to sing in praise of particular kings that he had raised his sovereign power to rule not only a particular region, but all the four or five-fold regions as well. A Cēra king was praised by the poet Kuṟuṅkōḻiyūr Kiḻār that "the hill, the forest and the riverine country all became integrated as one under the sovereign power of the Cēra dynasty and you belong to that great line of kings."[1] In Porunar Āṟṟuppaṭai, one of the Ten Idylls, Muṭattāmakkaṇṇiyār says about the Cōḻa king, Karikālaṉ the great, that "the four regions of rich soil and the flourishing and habitable villages had come under the protective shade of his royal umbrella and to serve his orders without any hesitation or hatred."[2] As this convention was followed by many Caṅkam poets, it had taken different shapes and forms of imagination. 'Perumpāṇ Āṟṟuppaṭai' on Toṇṭaimāṉ Iḷantiraiyaṉ and Maturaikkāñci on Pāṇṭiyaṉ Neṭuñceliyaṉ who won the battle at Talaiyālaṅkāṉam, conform to this poetical convention in an elaborate manner. All other 'Āṟṟuppaṭai' or guide songs in Ten Idylls also have this imagination. We finds in them that poets enumerated and described all the regions-Mullai, Kuriñci etc., which flourished under the rule of the respective monarchs. In these long poems we have some more details about the five landscapes, in regard to their natural surroundings, occupations, food habits, social customs worship of God etc., of every region one after the other. It is always imagined in such a way to show that the valorous kings were able to bring all the regions under thier singular rule, with their strength.

This literary convention gained different shapes in the hands of various poets. The kings were praised on account of the fertility of their country; as it had all the four regions in its proximity. The three great kings had such landscapes and the poems entitled to them had this convention. In Cilappatikāram,

1. Puram, 17: ...Kunru, malai, katu, natu
onrupattu valimoliya ..."
2. Porunar. Lines. 226-229.

the queen of Ceṅkuṭṭuvaṉ, who was pining earnestly for the return of her victorious husband from North India, was informed of her husband's return. At this time, she was able to hear the four kinds of musical sounds from the four regions, which were adjoining the capital city, Vañci.[1] Nakkirar, in his Neṭunalvaṭāi, one of the master-pieces of world literature had expressed the impact of the north-wind in cold season, which had affected alike the four regions adjoining the capital of Pāṇṭya country, Maturai.[2] To say everything in connection with the four regions was considered then a novel experience by poets.

IV

Codification of Tiṇai Poetry

'Natural poetry' developed into 'conventional poetry' and the codification of Tiṇai Poetry was considered then a necessity. And it is also necessary to point out here that this development is a natural evolution and not an arbitrary legislation of some critics or grammarians. Prescribing some conventional rules regarding Tinai Poetry, Tolkāppiyar wished to give the best choice only to inspire the poet's imagination with a particular aim and to express the thoughts in a powerful way. Thus the way was open to the poet to select his themes from the actual life of the people and to sing a particular theme with appropriate background.

In Puram poetry, as described above, the four regions or even five regions including 'Pālai' were portrayed in one single Pūram poem. Tolkāppiyar legislated to avoid the mingling of landscapes in Akam poetry. Any other aspect may be described and mingled with the other, but only a particular landscape should be depicted in an Akam poem. Thus the five kinds of Akam poetry were saved from the trend of comingling one another and their distinction was kept strictly for ever.

1. Cilampu. XXVII, 217-51,
2, Lines, 1-35

Akam and Puram Poetry

On an analysis of Tolkāppiyam and other Caṅkam anthologies belonging to Akam and Pūram Divisions, the former is snpposed to have been well developed even during ancient days and Tolkāppiyar lays much stress on Akattinai and deals about it elaborately.

He, by the term 'tiṇai', only means the Akam class in Ceyyuḷiyal[1] and enumerates only the Akam subdivisions, as tinai and the Puram subdivisions are not mentioned in it.[2] He clearly states in two contexts that "Kaikkiḷai, Five tinais and Peruntinai are the tinais previously described and defined." The epithets used in these two places to attribute 'Akattiṇai' are Murpatakkilanta and 'Murkkiḷantaṉave' (which were classified earlier). This statement clearly indicates the early developement of Akam poetical conventions He states in the first nurpa of Purattiṇai Iyal that the sholars conversant with the rules and regulations of Akattiṇai will be competent to give the rules of Purattinai. There is no mention of Purattinai in ceyyuliyal whereas the major classification of Akattinai is mentioned. He gives the definition of literary convention, only in regard to Akam poetry (pulaneri Valakkam)[3]. He says about Akam conventions as "Patalul Payinravai" and "Patal Canra" which discloses the fact that they are composed in larger number of Akam poems than in puram poems.[4]

Tolkāppiyar deals with puram in only one chapter, while he has devoted four chapters to Akam. That Puram chapter is also placed in the midst of the chapter on Akam. We can infer from these that Puram was dependent on Akattiṇai. Though these two kinds of tiṇai poems are equally very ancient. Akam Division was well developed and classified earlier.

Akam and all that is not Akam

Akam means 'internal' and Puram 'external'. From this, the traditional explanation given to these terms is that the former

1. Tol. 1259.
2. Tol. 947, 1441
3. Tol 999,
4. Tol. 949, 999.

is to deal with the personal feelings or the interior experience of the lovers, which are felt by them but are not directly communicable to others. The latter is to deal with the 'exterior' aspects or the themes such as warfare, good - rule, philanthrophy etc., which are the feelings directly communicable to one and all.

Even in Akam poems, not only the Akam theme with its three parts 'Mutal, Karu and Uri' is described but also the puram-matters like a king's heroism, victory, generosity and the glory of his country are included. Thus, an Akam poem may consist of the three parts mentioned above and also, the details other than these, namely some Puram references. In this regrad, Akam means that which belongs to the core of the poem that which is internal and inherent; Puram means that which is not essential to the core of the Akam poem and that which is external to that Akam poem.

The classification of 'Uyartiṇai' and 'Ahrinai' is to be compared here. The words referring to people are classed as '*Uyartiṇai*' and words referring to all things other than people are termed '*Ahrinai*' (Ahrinai means that which is not Uyartiṇai). In a similar manner the grammatical rules of syntax are also classified: '*Vērrumaiṭ-toṭar*' and all other clauses and sentences other than Vērrumai, i. e., '*alvaliṭ-toṭar*'. This grammatical terms may be compared with the terms given here, as *Akam* and *Puram*. i.e., Akam and all that is not Akam.

'Neṭunalvāṭai', though in form and spirit an Akam poem, mentions 'Vēmpu' (margosa) which is the royal-emblem of the Pāṇṭiya king indirectly. And so the learned critics have considered it only a poem of Purattiṇai. As already mentioned the poetess Nakkannaiyar's love songs are included in Puranāṉūru. Makaṭpārkāñci, in Kāñcittiṇai, deals with the heroic clans who refuse to give their daughter in marriage even to the kings.[1] In Tolkāppiyam some of the sub-divisions or turais of Kancittinai are mentioned as follows: 'Mutupālai' deals with the lamentation of the wife who has lost her husband in the arid track; 'Taputāra-

1. Tol. 1025.

nilai' deals with the plight of the lover who had lost his beloved; 'Tapatanilai' deals with the deserted condition of a lady having lost her lover, and 'Palāinilai' deals with the wife who had lost her husband and is ready to immolate herself by entering into the funeral pyre of her husband.[1] Even love poems associated with God himself[2] and the Kaikkiḷai poems in which personal names are mentioned[3] are deemed as Puram. All these themes, though deal with love or aspects allied to it, are called Puram The obvious inference is that Tamiḻ scholars considered all other poems, not in the purview of Akam or all other poems which could not be included, according to their poetical conventions in Akam catagory, are Puram poems. To swerve a little from the Akam conventions makes a poem Puram immediately. Thus, the poetical conventions are followed very minutely and strictly.

1. Tol. 1025.
2. Tol. 1029.
3. Tol 1036.

CHAPTER VI

TRADITIONAL SPIRIT AND INDIVIDUAL TALENT IN CANKAM POETRY

As the tiṇai poet expresses himself only through the characters, there is little scope for him to reveal his personal feelings or experience. As noted before, if a tiṇai poet ventures to divulge the personal name or life then his poem will be expelled from the realm of Akam division and will become a part of puṛam Division.

Tolkāppiyar in his definition of 'Uḷḷuṛai Uvamam' lays down some specific rules. If a particular poem contains the expression of a heroine, the uḷḷuṛai uvamam must be based on the fauna and flora (Karupporuḷ) with which she is familiar; similarly if it is the expression of a hero or a maid, then the similes may be based on things known to them.[1] From this we learn that a poet cannot write in a personal way or display his own vast knowledge. Thus, the poets' scope is limited by the rigid conventions of Tiṇai Poetry.

I

Conformity to Tradition

Like a sportsman is expected to adhere to the rules of a game in which he takes part, the tiṇai poets had but to follows the literary traditions of their predecessors. Hundreds of conventional rules relating to form, composition, technique, theme and its subdivisions of Tiṇai Poetry are codified in a rigid manner. So generally speaking, tiṇai poems very closely resemble one another;

1. Tol. 1247 & 1248

most of them seem to be like the figures warped in the same mould or cast.

We have explained how tinai poems are individualistic without any connection between one poem and another. Only persons fully acquainted with tinai conventions would be able to understand a tiṇai poem in isolation. We have to understand correctly the context of the particular poem before we proceed to get at the exact meaning. In such a poetry, "is there any scope at all for a poet to express his individuality or talent"? is the question before us to be answered.

The rigid literary conventions are not the only handicap in our attempt to explore the individuality of the tiṇai poets. The number of poems extant and ascribed to each poet is also not sufficient to construct a picture of their personality. Out of 473 poets found in Cankam anthologies, poets who have sung more than hundred poems are only five in number. They are the authors of Ainkuṟunūru, in which each poet has sung hundred poems in each of the Five Tiṇais. 293 poets have sung only one song each; 148 poets have sung only 10 or less than 10 songs each; 17 poets have sung only 20 or less than 20 songs each; 6 poets have sung only 40 or less than 40 songs.[1]

There are men, women, kings, bards and persons of different avocations and occupations among the Caṅkam poets. But these distinctions, their sex, life and their professions are not indicated, by their poems. So, invariable poems were not referred to by the authors' name in Tiṇai Poetry. It is an age-long tradition to call them as Akam or Puram poems according to the division to which they belong; as Mullai or Pālai or Neytal poems, on the basis of the subdivisions to which they are attributed; as 'Aṟṟuppaṭai' or 'Arattoṭunilai' poems in regard to the theme they express and as Eṭṭuttokai or Pattuppāṭṭu songs or as Akanāṉūru or Puranāṉūru poems as to which anthology they belong. This discolses the basic fact that they are not called after their authors - only exception is Kapilar whose poems are referred to by his name in a few places-

1. Vide Canka Ilakkiyam, Camajam Edition.

whatever their talent may be. But this is not to stress that individuality was ignored or suppressed absolutely.

The close resemblance of Tiṇai poems

The impact of the rigid and well developed conventions resulted in close resemblance among tinai poems in their various aspects. A few instances are furnished here, to disclose their resemblance and uniformity in diction, description, imagination and composition.

(a) The flower Kurinci is called frequently as 'Karuṅkōl Kuriñci', to denote its black - stem, by the epithet 'Karunkōl'.[1]

(b) The emaciation of the heroine caused by her hero's separation is compared to the withered flower, which has not been used but kept closed in a cup. (Ceppu)[2]

(c) The bangles slipping down the (thinned) forearms of a pining lady is symbolic of the pitiable state of the heroine.[3]

(d) The forehead of the heroine is described by the poets with suitable epithets to disclose her charming beauty. The epithets 'Nal' (elegeant and beautiful) Naṟu (fragrant) and 'oḷ' (bright) are in frequent usage.[4] (Naṉṉutal, Naṟunutal and oṇṇutal).

(e) We have already stated in the essays on 'Five Tiṇais' that only a few aspects of each theme have been treated. For instance, the Pālai songs which are larger in number have only five or six aspects portrayed in them: the hero's leave - taking, his delay in departure his recollections of his lady in the midst of the arid track, the heroine's pinning, the maids' consolation and the return of the hero.[5]

(f) The imagination based on the fauna and flora of each landscape resemble one another. The similes, fanciful

1 Kuṟu. 3; Akam. 300; Puṟam. 374.

2. Naṟ 11; Kali. 68; Kuṟu. 9.

3. Kuṟu. 11, 31, 50, 125; Naṟ. 26, 56; Aiṅk. 27; 54; Kali. 3, etc.,

4. Kuru. 22, 29, 259; Nar 50, 67; Aiṅk. 492. Kali. 14, 21; Akam 78, 93.

5. Vide also Appendix 11 - b this thesis.

descriptions and pen-portraits,[1] disclose their simillar nature, construction and meaning.

(g) Many phrases and complete lines in Tiṉai poems recur often, though they were written by different poets and found in different anthologies. To quote a few among them:

"Pullen Mâlai"	Kuru. 162; Akam. 234.
"Ur tuncu Yāmam"	Kuru. 32; Nar. 262.
"Tuncur Yāman"	Kuru. 302; Aiṉk. 13.
"Eri Akaintaṉṉa Ēṭil Tamarai	Porunar. L. 159; Akam. 106, 116.
"Kaṉṉar Kaṉṉi"	Cirupaṉ. L. 65; Porunar. L. 148
"Murukar Cīrrattu Urukelu Kuricil"	Puram 16; Porunar. L. 131.
"Punkan Malaiyum Pulampum Iṉrukol Tōḷi Avar Ceṉra Natte	Kuru. 46 & 330.

As we recognize quickly a man known to us previously, tinai poems seem to a reader quite familiar and closely connected to one another. Only on closer contact and movement, we come to know his real nature and qualities; so also in Tinai Poetry the individuality of a poet is felt, when studied closely and deeply. The statement of Dr. M. Varadarajanar in this regard is noteworthy: "One may expect a sort of monotonous repetition in these hundreds of poems on more or less the same aspects of ideal love. This is what one finds in all the Indian arts, sculpture or iconography or music. But when looked at carefully the individual genius of the poet is revealed through his contribution. He gives something which is already familiar to the readers, something which assures them of a continuity of the past art, but he gives it with his fine colourings dinstinguished by his own rich experience and imagination".[2]

1. Kuru, 117, 122; Nar. 100, 230, 280. Kuru. 127; Perumpāṉ, LL. 284-288 Naṟ 211.
2. Tamil Culture, Vol. XII, Nos. 2 and 3.

Definition of Individuality

"That which did not exist before or which is entirely new is originality in literature," This view is refuted by John Livingston. Lowes who gives a new approach to originality and says "What we call originality, then, does not so much consist in the creation of something wholly new" .... "The current notion that invention is a mark of high originality is one of the Vulgar errors that die hard".[1] According to him the poet could not entirely contradict tradition. When he creates, he wishes that his creations must be understood and appreciated by one and all. So, J.L. Lowes explains : "Expression in art can no more escape the demands of 'intelligibility' than expression in every day speech. The poet writes in order to communicate and to communicate, he, too, must be understood".[2] But, is there any hope for him to express his individuality? He himself gives the explanation for the same in several places as follows : "And genius of the highest order is far more apt to disclose the unexpected resources, of whatever vehicle of expression it falls heir to, then to spend itself upon the fabrication of a new".[3] ....- "The great constructive element in both life and art is the dealing of genius with the continuity of tradition" ... "Now that is what the greatest poetry has always built on. Its roots strike deep into the eternally familiar. But the gift of the gods to genius is the power to catch and fix that familiar in the recurrent act of becoming new. That is originality".[4] If we approach Cankam poetry, with these views in our minds we admire and appreciate it. However, the view that these rigid conventions of Tiṇai Poetry "crushed the poetic freedom and the originality of poets" does not seem to be wholly acceptable or convincing.

Cankam poets with their deep erudition and scholarship have given importance to tradition unconsciously and created their excellent literary pieces, without considering the rigid conven-

1. Convention and Revolt in Poetry pp, 84, 70.
2. - Ibid - p. 70.
2. - Ibid - p. 81.
4. - Ibid - p. 86.

tions of literature as handicap or hindrance. Though they voluntarily followed the tradition their poems were spontaneous expressions.

Tolkappiyar's codifications of traditional rules are given in the form of suggestions of a great scholar; he does not put any coercion on poets to adhere to his rules. He only tries to inspire the poets by giving some important and fundamental suggestions.

In the tiṇai poems of Cankam age we see close unity in the midst of variety and individuality in the midst of conventionality. It is not an easy task to follow tradition in literature. First of all the poet has to study and absorb the literary works written prior to him and become a genuine representative of the same. Then his artistic creations should flow out spontaneously in a new refined and refreshing manner to attract posterity. T.S. Eliot says, "Tradition is a matter of much wider significance. It cannot be inherited, and if you want it, you must obtain it by great labour".[1]

These poetic conventions, which posed as a limitation to poets, seem to have been the unseen inducement for creating a powerful and purposeful literature. The more the sandal is ground the more sweet it smells; so also the conventional rules and regulations helped Tinai Poetry to flourish.

II

Original touches of genius

It is inferred that the authors of Caṅkam poems were as much interested in expressing their individuality as they followed tradition. We find in these anthologies more than eighty names of poets which are formed after any one of their poetical excellence.[2] These poets have employed a word or a phrase, not used by others in the same way; and in which they depict a simile or a metaphor or a pen-portrait which is not to be seen in any other poem. There are a few surnames derived from the

1. T. S. Eliot, Selected Essays. p. 14
2. Dr. M. A. Durai Arangasamy. Cankakalac - Cirappuppeyarkal, Madras, p. 1

usage of a word, as "Immeṉ Kīraṉār". "Immeṉ" is used in a peculiar context, to denote the heroine's tears which stream down her eyes like a river with great noise.[1] Though the same word is employed by others also in many contexts,[2] his usage differs from all of them.

We find also a few poets named after a particular word in their poems. 'Ūṭṭiyār' is a poet who has contributed two poems to Akanāṉūṟu. In both the poems he has made use of the word 'Ūṭṭi' in different contexts.[3] Thus Ūṭṭiyār differs from the other poets, for they have used certain words or phrases only once in their poems.

There are many surnames derived from unique and descriptive phrases. such as 'Vaṇṇappurak Kantarattaṉār'[4] and 'Viḻikkaṭpētai Peruṅkaṇṇaṉār'.[5] In these descriptive phrases, the epithets 'Vaṇṇam' and 'Vilikkan' are selected by the concerned poets to paint the picture of doves and deers respectively and so, they have been named after this peculiar usage.

The surnames derived from similes and metaphors are also many in number. 'Aṉilaṭu Munrilar',[6] 'Kalporu Cirunuraiyar'[7], 'Kaṅkul Veḷḷattar'[8] and 'Kayamanar'[9] are some of them. The eventide or 'Anti' is portrayed in an Akanānūru poem;[10] the poet is hence called after the epithet 'Anti' as 'Anti Iḷaṅkiranar'. 'Nōy Paṭiyar' (the poet who sang about the love-lorn lady) is also a similar name.[11]

The name 'Kayamanar' is derived from a simile of his poem, 'Kayamūlku Makaḷir Kaṇṇin Manum'. According to tradition

1. Akam. 398
2. Nar. 75, 113, 161
3. Akam 68, 388
4. Nar. 71
5. Nar. 242
6. Kuru. 41
7. Kuru. 290.
8. Kuru. 387,
9. Kuru. 9.
10. Akam.71.
11. Akam. 67-

this name must be either 'Kayamūlkukaṉṉiyar' or 'Kayamūlku Makaḷirar'. Perhaps this original name was contracted in course of time and finally abbreviated into 'Kayamanar'. Incidentally this reveals the antiquity of the word. John Livingston Lowes is of opinion that, "for it isn't by the materials you use that your claim to originality will stand justified or condemned ; it is solely by the thing you do with them".[1] In the light of the foregone discussion about surnames of poets, we see that they revealed their talents not through the themes of their choice but the manner in which they treated them.

Moreover some of these poets are called only by their surnames and their real names were dropped. Because when the real names of these poets are unknown, they came to be identified by their surnames based on their poetical excellence. Thus the poet identifies himself with his poem, inseparably. The explanation of T. S. Eliot, "What happens is a continual surrender of himself as he is at the moment to something which is more valuable. The progress of an artist is a continual self-sacrifice, a continual extinction of personality",[2] is very true of tiṇai poems.

At first, the surnames were prefixed to the personal names as in 'Kākkai Pāṭiṉiyār-Nacceḷḷaiyār', 'Vaṇṇappurak-Kantarattaṉār', 'Immen-Kīraṉār', 'Anti-Iḷaṅkīraṉār' etc. In later times, we are to infer, that the personal names were dropped and the surnames alone remained as in 'Aṇilāṭu Muṉrilār', 'Kalporu Cirunuraiyār', 'Kayamaṉār' and 'Uṭṭiyār'. Probably these latter names also would have been succeeded by their personal names, which would have lost currency afterwards.

It is not with the specific and main purpose of bringing out the individual talents of poets that these surnames came into being. But the way in which these names are coined or formed and utilised to denote the particular poets, serves to establish their individual talents.

To distinguish among poets who had the same name, four methods were followed : (i) As there were many Kaṇṇanars, one

1. T. S. Eliot, Selected Essays, p. 17.
2. T. S. Eliot, Selected Essays, p, 17

among them was called 'Uruttiran Kaṇṇanar' (Kaṇṇanar, the son of Uruttiran), with his father's name pre-fixed to his name. (ii) 'Maruttuvan Tamōtaranar' is the name of a Caṅkam poet; the epithet 'Maruttuvan' (Physician) pre-fixed to this name denotes his profession. (iii) 'Maṅkuṭi Marutan' is the name of another Caṅkam poet; 'Maṅkuṭi' denotes the native village of the poet and Marutan is his name.

Besides these three methods, there was a fourth device; this method tries to name a poet by his poetical talent, as mentioned before. So the critic must first find out the distinct quality of the poem. When we go through the poems of Patirruppattu, each poem is named after a unique phrase found in that particular poem. This practice of naming poems may have been extended to denote the poets also and thus the surnames were formed. This discloses the fact that the critics of the Cañkam age, had tried to compare the tiṇai poems and find out the individual talent of poets and that the poets had been induced to exhibit their own way of treatment in tiṇai poems. It is better to quote again T. S. Eliot, here, "No poet, no artist of any art, has his complete meaning alone. His significance, his appreciation is the appreciation of his relation to the dead poets and artists. You cannot value him alone; you must set him, for contrast and comparison among the dead"[1].

1. T. S. Eliot, Selected Essays, p. 15.

III

Specialization in Particular Tiṇais And Turais (Themes)

The Caṇkam poets have exihbited their eagerness to sing a particular tinai or a particular turai (or theme). Some examples are cited below[1].

	Poets	Total Akam poems found under Their Names	Particular Tinai And Number of Poems	
1.	Kapilar	196	Kuriñci	192
2.	Pālai Paṭiya Perunkaṭunkō	67	Pālai	66
3.	Māmulaṉar	30	Pālai	29
4.	Ilaṅkīraṉār	18	Pālai	17
5.	Kallāṭaṉar	9	Pālai	8
6.	Kāvaṉmūllaippūtaṉar	7	Pālai	7
7.	Kayamaṉar	23	Pālai	21
8.	Iṭaikkaṭanar	9	Mullai	8

Only a few poets have been honoured with epithets denoting their proficiency in a particular tiṇai. The epithets 'Pālai pāṭiya' (who has sung Pālai) or 'Marutam pāṭiya' (who has sung Marutam) indicate this.[2] Kapilar, who has composed a great number of Kuriñci poems has not been credited with such epithet. But, Kārkkiyar and Tattaṉār who have sung only two Neytal songs each are called Neytal Kārkkiyar[3] and Neytal Tattaṉar.[4] Perhaps a large number of poems were sung by them in that particular tiṇai, and might have been lost or might have not been included

1. Vide Canka Ilakkiyam, Camajam Edition.
2. 'Pālai Pātiya Peruṅkatuṉko': Nar. 9, 48 etc. 'Marutam Pātiya Ilaṅkatunko'; Nar. 50.
3. Kuru. 55, 212.
4. Nar. 49, 130.

in the anthologies. But they voluntarily specialised in a particular tiṉai. As these songs are based on the landscape, its climatical changes and fauna and flora, only a person who dwelt in that particular landscape may be very conversant with minute details of that region.

Some poets specialised not only in tiṉais but also in the subdivisions (Turais or themes) and they have song most of their songs in that particular aspect; Maṭal Pāṭiya Mātankiraṉar in his two Akam poems deals with the theme of 'Maṭaḷ' alone;[1] Veripatiya Kāmakkanniyar in her three Akam poems deals only with the theme of 'Veri' dance and portrays it in a manner more vivid than that of the other poets. Most of Mamūlaṉar's poems deal only with the 'Pining of the lady or the maid's consolation'.[3] Iḷankīraṉar, in 14 out of his 17 Pālai poems, deals with the "hero's expression to his own heart when he parted from his lady"[4]. Kayamaṉar in 17 out of his 21 Palai poems portrays "the lamentation of a mother whose daughter eloped with her lover".[5] Ittaikkaṭaṉar has sung 8 Mullai poems; among them 5 are about the theme, 'the hero's expression to his charioteer, when he is returning to home".[6]

Thus Caṅkam poets have exhibited their eagerness to concentrate on particular tinais or turais and they have given original touches to each and every poem so as to distinguish them from one another by means of their literary qualities. Their individuality becomes more marked when looked at from T.S.Eliot's point of view:

"We dwell with satisfaction upon the poet's difference from his predecessors especially immediate predecessors; we endeavour to find something that can be isolated in order to be enjoyed. Whereas if we approach a poet without this prejudice we shall

1. Kuru. 182; Nar. 377.
2. Akam. 22. 98; Nar. 268.
3. Vide Mamūlaṉār's poems in Akanānuru.
4. Vide Ilaṅkiranar's poems in Narriṇai and Akananuru,
5. Vide Kayamanar's poems in Kuruhtokai, Narriṇai and Akananuru.
6. Vide Canka Ilakkiyam, Camajam Edition. p. 14

often find that not only the best, but the most individual parts of his work may be those in which the dead poets, his ancestors, assert their immortality most vigorously".[1]

IV

Development of Poetical Conventions

Tolkāppiyar has stated that Akam poems must be composed in the two metres Kali and Paripāṭal. But most of the Akam poems available to us now are in 'Asiriya' metre. But the two Caṅkam works Kalittokai and Paripaṭal, by following the conventions of the previous times, have gone against their contemporary conventions. So we learn that convention is like a circle, going round and round,

Not only in form but also in theme, we notice the growth of conventions. We come across the convention of composing a poem with themes belonging to two turais, instead of the old convention of composing a poem with a theme belonging to a single turai. In their composition, Poets subordinate the other turai to the main one and thus they are not guality of breaking ancient conventions. For example, in Akanānuru the hero's speaking to his charioteer is linked with the maid consoling her heroine.[2] In the Ten Idylls, Akam or Puram, we see themes of different turais (aspects) connected together. Thus these pomes lose their separate entity or individuality and become strunged together like a continuous story. The whole of 'Vañcikkāṇṭam' in Cilappatikāram follows scrupulously the convention of 'Kal Eṭuttal', mentionted by Tolkāppiyar in Veṭcittiṇai. Thus these themes are found conneted with a historical story in this epic.

In the anthologics of long poems, we have an abundance of descriptions as in 'Malaipaṭukaṭam'. In 'Kuriñcippaṭṭu' there is an impressive and detailed list of 99 flowers and many descriptions

1 T.S. Eliot, Selected Essays, p. 14.

2. Akam, 74.

of the fertility of the lands are also found. Also there are, as in Porunarārruppaṭai, descriptions from foot to head or top to toe (Patati-Kēcam or Kēcati-Patam); long-tailed similes and other elegant literary figures are employed. All these go to show the gradual growth or emergence of Tinai Poetry into Epic poetry. Tolkāppiyar has not mentioned the convention of composing many collective songs about the same tinai as in Kali odes or composing poems by tens and hundreds about the same tinai as in Ainkuru-nūru or in Patirruppattu. These instances, reveal the development of tinai poetical conventions in Cankam age.

It is conventional in Mullaitinai to sing about the hero's separation for warfare; but Okkūr Mācāttiyār deals, in this tinai, with the theme of separation for wealth.[1] Also we find in Pālaikkali odes that the separation due to warfare is described contrary to the convention of singing the theme of separation for wealth. 'Inter-mingling of tiṇais' (tiṇai mayakkam) occurs only in Puram poems. Tolkāppiyar has also laid down that in one and the same Akam poem, there should not be a portrayal of two landscapes. Some poets have transgressed this rule by mixing up the tinais in the Puram details of Akam poems or even in the Akam details of Akam poems. These points have already been indicated in the essays on the five Akattinais.

In Tirukkuraḷ, within the short and swift-moving couplets of Kāmattuppāl, Aintinai details are dealt with. According to Tinai Poetical conventions, the cause for the heroine's tiffs with the hero is his separation on account of harlots. But Tiruvaḷḷuvar has overlooked this; and he gives highly fanciful reasons for the feigned anger of the heroine. This is a great revolt against convention and quiet in keeping with the code of conduct stressed by the ethical treatise. It is also to be noted that he has dealt with only the Uri pporuḷ (essentail theme) leaving aside Mutal and Karupporaḷ.

Paṭṭinappalai

Certain enthusiastic poets, very much interested in Puram details have composed Akam poems with an equal or more than an

1. Kuru. 126 & 220

equal amount of Puram details. However the central idea of these poems is only an Akam theme. Though Puram details exceed in quantity, they are all to help the Akam theme. Kaṭiyalūr Uruttiraṅkannaṉar has composed a poem 'Paṭṭiṉappalai' in this manner. Though the poem consists of 301 lines, the Akam details are contained in just 6 lines. In the rest of the lines, only Puram details are described. In this it is mentioned that the hero will never leave the heroine even if he gets the city of Kavirippūmpaṭṭiṉam, which is elaborately described in most part of this idyll.

Since this work deals mostly with Puram details, it is not entitled 'Palaippaṭṭu' but is called 'Paṭṭinappalai', thereby indicating the presence of Puram matter. The Colophon at the end of the poem reads, "Cōḻaṉ Karikal Peruvaḷattaṉ sung by Kaṭiyalūr Uruttiraṅkannaṉar". It will be appropriate if it is written that "the hero restrained himself from a journey advising his own heart to put off his separation for wealth"; only then it will be suited to Akam convention. We come across such colophons for Akam poems written in a Puram manner only in the long poems of 'Pattuppāṭṭu'. The obvious reason is that poets desired the growth of convention to enable them to sing of Puram details from within the border line of Akattiṉai conventions. Thus the literary excellence and sagacity of these poets are greatly commendable.

Neṭunalvāṭai

Nakkīrar, the author of Neṭunalvāṭai, seems to have gone a step further. The first step in Akam poetry is to sing Akam; the second step is to introduce Puram matter into Akam and the third step is to compose a poem quite like an Akam poem but suggesting the Puram matter in an implied manner. Thus we note the gradual development of the conventions. One significant difference is, when it is conveyed in an implied manner, the Puram matter (that is conveyed) gains in value and emphasis.

In Neṭunalvāṭai, descriptions of the dewy season, the subsequent changes brought about in Nature and in the lives of people, the kingly palaces, the construction and beauty of the king's harem, the bed chamber and cots therein: the heroine lying on the lovely couch, her sorrow on account of the hero's separation

and the separated hero inspecting his soldiers in the military camp are given in detail. In this, the hero is described as a king and the heroine as a queen. The margosa-leaves are inserted in or tied to the edge of the lance of the soldier who walks in front of the king who inspects his wounded warriors during midnight. The margosa-leaves may be taken as the royal emblem of the Panṭiyas; it may also be taken as a token which will drive away evil spirits. So, if the term 'Vempu' is imagined to be worn as personal protection, then the king, the queen and the palace become generalised; but, if we take it as the token of the Panṭiyas, then the king is a Panṭiya, the queen his wife; then they become individualised. Thus, one and the same poem is conventional from one point of view, and at the same time unconventional from another point of view. The colophon at the end of the poem is clearly written as in a puram poem "Panṭiyaṉ Neṭuñceliyan, sung by Maturai Kanakkayaṉar Makaṉar Nakkiraṉar". Nacciṉarkiṉiyar in his commentary states that this does not belong to Akam, as there is the mention of 'Vempu' (margosa) the token of the Pantiyas. If we consider it as an Akam poem, according to some modern critics, then it belongs to Mullaittinai, having Vañcittinai as its Puram. Anyhow, this idyll shows the development in tinai poetical convention made by Nakkirar,

Tirumurukarruppatai

Tirumurukarruppaṭai seems to be quite different from the other Arruppatais of the Caṅkam Age. But on a closer analysis, we find only some slight modification of poetical conventions in it.

As regards the difference in structure, we find that 'Porunararruppaṭai' is also slightly different with the other guide-songs. With reference to Tirumurukārruppaṭai the chief difference is that the poem is written with the view to sing the glory and greatness of Lord Murukaṉ, the hero of the poem.

The next significant change is that a devotee directs another devotee to God Almighty, while the conventional practice is to console and direct the suppliants to a rich and generous donor.

The third major difference lies in the title of the work. In the case of other Ārruppaṭais, they are named after the person who consoles and guides, as Porunar Ārruppaṭai, Pāṇar Ārruppaṭai; but Tirumurukārruppaṭai is named after its hero, Lord Murukan. We may also say that it has been named in the conventional manner because there is a convention of naming poems after certain key phrases. Poems like Malaipaṭukāṭām derive their names from the phrases used in them. And so, probably, Tirumurukārruppaṭai was named after the phrase '*Murukārruppaṭutta*', mentioned in the poem.[1] In this poem we see the old convention slightly altered.

In the Akam poems, particularly in Kurincittinai poems, we get references to 'Veri' dance. The mother who is unaware of the heroine's secret love and her love sickness calls Velan, the priest of Murukan, and conducts the 'Veri' dance.[2] We see that this 'social convention' was predominent in ancient Tamilakam especially in the Kurinci landscape. So, this religious and pious practice would have inspired Nakkīrar to compose a separate long poem, with a religious touch. Also Tolkappiyar has mentioned that Cēyōṉ or Murukaṉ is the deity of hilly region.[3] Moreover, we find exhaustive references in many tiṇai poems to the,

'indignation of Murukaṉ'[4],
'his 'peacock'[5],
'his military march'[6],
the 'destruction of Cūraṉ'[7], and
'his elephant'[8].

1 Muruku. L. 244.
2 Kuru. 53, 263, Akam. 22, 98, 242 etc.
3 Tol. 951.
4 Puram. 16; Akam. 158; Porunar. L. 131
5. Akam. 149; Pari. 17,
6. Maturai. L. 181.
7. Patirru. 11; Akam. 59; Perumpāṇ. LL. 457-458; Kali. 27, 93, 104; Pari. 9, 18.
8. Pari. 5, 17; Puram 56; Patirru. 11.

So, the theme and the subject-matter of Tirumurukārruppaṭai does not much differ from the life and practice of Caṅkam period, but the poetical convention is slightly altered and thereby developed to suit the purpose of religious interpretation.

Similarly we read about Tirumāl and Murukaṉ in many poems of Paripāṭal According to Tolkāppiyar, Tirumāl or Mayōṉ is the deity of the Mullai region. The 'Pūvai Nilai' mentioned by Tolkappiyar is a Puram theme in which kings are compared to Lord Māyōṉ.[1]

The Akam poems of Paripāṭal deal with the bathing - festivities in 'Vaiyai river'. In the Marutattinai poems of other anthologies also, we have many references to the bathing festivities, in the Vaiyai and Kāviri rivers.[2]

In the Mullai odes of Kalittokai, the separation due to warfare characteristic of Mullaittinai is not at all portrayed; only the clandestine love of the people of that landscape is depicted. This is, therefore, a remarkable revolt against convention. But, they follow the conventions mentioned by Tolkāppiyar, that the people of the soil (Nilamakkal) may also be taken as the characters of a poem. In these odes we come across the dialectical usages of common-folk in dialogue form and they reflect the folke-lore of ancient age, in their many aspects. Thus, the subject - matters mentioned in these works are based on social practices of that period. But they slightly modified and developed certain poetical conventions.

So, we can conclude that in the Caṅkam anthologies, we not only find poems which followed faithfully the same pattern of theme and treatment, but also odes and songs which moved away from the old beaten track, thereby revealing the individual talent of the Caṅkam celebrities.

1. Tol. 1006.
2. Aink 42; Akam. 6, 126, 166, 296.

APPENDIX I

IMAGERY IN KAPILAR

The study of imagery of a particular poet leads one chiefly to know about the literary ability of the poet. As the poet 'gives himself away' through his images, it is also possible for one to find out the poet's inner feelings, habits and personality to some extent. Special mention must be made here, about the book "Shakespeare's Imagery And What It Tells Us", written by Caroline F. E. Spurgeon, which has inspired me to apply to the great Tamiḻ poets the devices followed by her.

Imagery may be defined as a picture made out of words charged with emotion and passion. "An epithet, a metaphor, a simile may create an image, an image may be presented to us in a phrase or passage on the fact of it purely descriptive, but conveying to our imagination something more than the accurate reflection of an external reality."[1]

We have to think over here, whether this study of imagery can be applied to the Tamil Lyrics of Caṅkam Age also. Caroline F. E. Spurgeon is of opinion, that it "works out more reliably in drama than in pure Poetry".[2] Akam poetry of Caṅkam age is dramatic in form, content, and nature. They can be well said to form the small units of drama, as each poem is an unit by itself. At the Akam poetry is in the form of a dramatic monologue or a dialogue or a soliloquy of a particular character, the experience and feelings of the poets flow out through the characters only.

1. C. Day Lewis. The Poetic Image, p. 18.
2. Shakespeare's Imagery and What It Tells Us. p. 4.

It is not an easy task to draw out the personal images of a particular poet of Caṅkam age, since the poet had to follow strictly several conventions which forced him to conform to the other poets of the age, than to differ from them. Akam poetry consists of five divisions or Tinais Viz., Kuriñci, the hilly - region and its vicinity; Mullai, the pastoral lands; Marutam, the region adjacent to riverine beds; Neytal, the coastal areas and Palai, the arid tracts. In a verse, ascribed to a particular Tinai, the poet refers only the particular regional fauna and flora, climate, inhabitants to form a simile, metaphor or a pen-portrait etc. For instance, the natural objects of the hilly-region alone can be employed in a Kuriñci poem; the floral wealth and objects of the other Tinais are not alluded to.

There is, thus, a common stock of conventional images, in such groups as Kuriñci images, Mullai images etc. Even though, it is possible for us to bring out the personality of some individual poet's such as Kapilar, Avvaiyar and Paraṇar; these great Caṅkam celebrities, apart from the fact that they have created their similes and metaphors from that common stock, they have also contributed so many personal images. In the common ones themselves, we can observe, some of their personal touches. The association of thoughts are there in a particular poet's verses to express his distinctive individuality. And so the reliability of imagerical study in Tamil poetry, for the first time, may be studied through a close observation of Kapaliar's verses.

II

Kapilar is considered to be a great poet of Caṅkam age, for the following reasons :

1. Of all the poets of the Caṅkam age, Kapilar's contribution is the largest. Out of 2379 verses contributrd by 473 poets, now extant, Kapilar's are 234. Nearly 10% of Caṅkam classics are ascribed to Kapilar.
2. He is the only poet, who finds a place in almost all the. anthologies of Caṅkam age; the one exception is Paripāṭal

Had this work-Paripāṭal-been available to us in its complete form, perhaps Kapilar would have been in it too: we give below a list of Kapilar's works as revealed in Caṅkam literature.

Ten Idylls (Pattup-Pāṭṭu)

1. Kuriñcip-Pāṭṭu - a long-poem of 261 lines.

Eight Anthologies (Eṭṭut-Tokai)

2.	Kuruntokai	28 Verses.
3.	Narriṉai	20 Verses.
4.	Akanāṉūru	18 Verses.
5.	Aiṅkuruṉūru : 'Kuriñci Hundred'	100 Verses.
6.	Kalit-tokai : Kuriñcikkali	29 Verses.
7.	Ten-Tens (Patirruppattu)	7th Ten.
8.	Puranaṉūru	28 Verses.

So, a study of Kapilar is the way to deal with in Caṅkam literature, in its completeness.

3, Another feature of Kapilar is that he has sung only on the Kuriñci Tiṇai (the verses about hilly-regions). Out of his 196 Akam verses, 192 are on Kuriñci alone. We find 488 verses on Kuriñci in Caṅkam literature in which the main contribution is that of Kapilar.

4. Again, Kapilar is the only Caṅkam poet, about whom adequate biographical data are available.

Were the songs attributed to Kapilar in Caṅkam works really composed by him? Were most of the Kuriñci verses falsely fathered on Kapilar, in later ages? There are different opinions about the authorship of Kalittokai. Professors K.N. Sivarāja Piḷḷai and S. Vaiyāpuri Piḷḷai feel that Kalittokai would have been the product of only one author, Nallanduvaṉāar by name and Kuriñcikkali may not be a work of Kapilar.[1] *Through this imagerical study, I am constrained to conelude that the mind behind all verses standing in the name of Kapilar is only one and it is Kapilar's. Kurincikkali*

1. S. Vaiyāpuri Pillai, History of Tamil Language and Literature, Madras, P. 27, Dr. M. Rājamāṉikkanār, Tamil Moli-Illakkiya Varalāṟu-Caṅkam Age. Madras, P. 194.

and Kurinci Hundred in Ainkurunuru may therefore by deemed to have been written by Kapilar himself. The chronological order of his works is also inferred in the light of this study. I have confined to such of his images as necessary to decide the authorship of the works mentioned above. All other images and their study are left out here, for the sake of brevity.

III

Kapilar was held in great esteem in the Cankam age. His contemporaries have referred to him as "an ascetic free from the taint of senses";[1] "Kapilar the poet, whose tongue never utters a lie"[2] etc. Since Kapilar possessed an independence of outlook and an eloquence of rare calibre, even the rulers of the Tamil Kingdoms showed him great courtesy and sought his advice. He had no basic desires and he led a care-free life[3]. He was a court-poet and a good friend of Pari, the chieftain of parampu hill which had in its compass three hundred villages. Pari gave away to the poets and ministrels with affection and generosity. Even the three hundred villages were given to the bards[4]. One day the creeper of lily (Mullai) which was tottering without a support was seen by Pari, the philanthropist. He left his golden chariot behind it to support that creeper.[5] The name and fame of Pari became a household word everywhere and the three great monarchs Cēra, Cōlā and Paṇṭiyā, out of jealousy, grew intolerant of him. The envious monarchs planned to defeat Pari, the munificent, and to destroy the Parampu hill. They led their armies, to march against Pari jointly and invested the hill for a long time. Everywhe re at the vicinity of the hill, the fourfold army i.e., elephantry, cavalry, chariots and warriors were around the hill. The huge army looked like a vast sea of human heads.[6]

1. Puram. 126.
2. Ibid. 174.
3. Patirru. 85.
4. Puram. 110.
5. Puram. 200.
6. Puram. 109.

The consequences of this siege developed into a story, horrible of tragic note. Parampu was a fecund country replete with countless pools and cataracts. Its economy was self-sufficient, nature yielding plentifully fourfold food-stuffs i.e honey, bamboo-rice, jack-fruit and valli (the yam tapioca)[1]. So these great monarchs were unable to make Parampu surrender to them for many years.[2] Kapilar was with Pari until his last breath and after his demise, he took on himself the responsibility of finding for Paris daughters suitable matches in princely families.[3] He helped Pari in ways more than one and tried to mediate between the three crowned monarchs and Pari put in vain. In spite of his advice not to invest Parampu hill, for it was not an easy task to conquer Pari, by sword, the crowned monarchs were obstinate. He suggested to the three crowned monarchs sarcastically, to go to Pari, with their consorts, singing and dancing as the bards would do and beg of him to give away his country. Pari would then give away everything to them i. e., himself, Kapilar and Parampu hill.[4]

The friendship between king Pari and Poet Kapilar was profound. They shared each other's joys as well as sorrows. Their friendship was unique. It stood against all odds even as gold withstands any amount of purification. When pari was nearing his death, Kapilar desired to immolate himself. But Pari requested Kapilar, to take the onerous responsibility of protecting his daughters. After having fulfilled the desire of Pari, Kapilar sat facing north and mortified himself to death by starvation. Even at the last moment of his life, begged of Fate, to give him the benefit of friendship with Pari, in the next birth also.[5]

From this, we can understand Kapilar's attachment to Pari. We discern, to our surprise, that each and every verse of Kapilar bears the impact of either the image of Pari or the image of Parampu. The friendship that existed between them and the enmity

1. puram. 109.
2. Aam 78
3. Puram. 200-202,
4. Puram. 109.
5. Puram. 236

which prevailed between Pāri and the three great monarchs were uppermost in the sub-conscious mind of Kapilar and reflected in his verses in one or the other. This images of friendship and enmity in their various aspects serves a touchstone to find out whether Kapilar is the author of all verses that go by his name.

IV

According to the historical evidences, as mentioned already, Parampu hill did not yield to the united forces of the three crowned monarchs (Ventar).[1] The besiege alone lasted a long time, but not the pitched battle. We can emphasis this, by the fact that similes and metaphors formed by Kapilar are mostly based on marching, deploying, besieging of armies and on unsuccessful attempts of mediation among the belligerents.

The eventide seems to be hurrying so forcefully (to attack the parted-lovers) and it is compared by Kapilar to an army of an enraged, crowned monarch marching on war.[2]

The army, with its war-drums, ever reverberating, is compared to the incessantly roaring waves of the sea.[3]

Even the clouds that clustered on the mountain cliffs seem to him as the investment of crowned monarchs. He elaborately portrays this simile as follows:

The rain laden clouds, that hail from the eastern sea, invest the mountain ranges at midnight. They resemble a row of tuskers of the united forces of the crowned monarchs. The flags towering on the sky are compared to the lightning and the beating of war-drums to the thunder.[4] The words vēntar (Crowned monarchs), murrugai (besieging) are used by Kapilar, specifically, in this imagery and in some other verses, to denote apparently the fact, that these are based on the conflict that lasted between Pari and three crowned monarchs only. There are apt similitudes in this way, such as 'besieging as clouds'[5], 'surrounding as clouds'[6] and 'the clouds that resemble the files of elephants in an army.'[7]

1. Akam. 78. 2. Kuṟiñci, L. 229–230. 3. Patirru. 69.
4. Akam. 278. 5. Nar. 336. 6. Aink. 218. 7. Patirru. 62.

To catch the fleshy-fishes, the storks are standing in a row on sand dune. This resembles the rank and files of an infantry of the kings.[1] In another context, the sound of a flock of cranes which are standing in a row to catch fishes is compared to the sound coming from the small-tongued bells of chariots.[2] The monkey, jumping, brings forcefully to the memory of Kapilar, a horse jumping in a war-front.[3] It is worth recalling Kapilar saying in a Puram verse, that when the crowned monarchs invested Parampu, Pari's daughters climbed to the top of their hill and reckoned the horses of their enemies.[4]

There are also a few comparisons about actual warfare: "When they fight, the swords flash on their chest"[5]; "Conquering the elephants, warriors give away their tusks as the price for the toddy, they are buying.[6]

V

It is a common feature of Kuriñci Tiṇai verses, to portray the fighting between tigers and elephants. Kapilar has also drawn such pictures but in a different manner. The dominating feature of Kapiḻar's similes is the 'enemical emotion'.

The tusk of an elephant which fought with a tiger, is blood-stained.[7] The tiger hides under the shade of a jack-tree to catch a calf - elephant.[8] A tiger which had missed a herd of elephants from its catch, is roaming about the forest angrily, at mid-night.[9] Interesting pen-portraits, about the fear and anger of elephants at the sight of the blossomed vēnkai trees or the roof of a hut covered by the vēnkai flowers, which resembles a tiger are drawn in many verses.[10] An elephant charges against a vēnkai tree and is unable to escape from its tusks being caught in the trunk of the tree. It is compared to a mythological story i.e. Rāvaṇā who tried to lift up the hill, 'Kylāsa' where the God and the Goddess were seated, felt his inability afterwards and was penitent for his

1. Nar. 291. 2. Nar 267. 3. Nar. 385. 4. Puram. 116.
5. Patirru. 66 6. Patirru. 68, Kuriñci. L. 128-129.
7. Nar. 65, 225. 8. Aink. 216. 9. Akam. 118.
10. Nar. 217, Kali. 38, Akam. 12.

blunder. Similarly, the three crowned monarchs who tried to vanquish the hero on the hill Parampu, namely king Pāri did not succeed in their attempts.[1]

The deceitfulness of tiger in attacking the elephant is pictured in some verses.[2] The tiger not only fights with the elephants but also with wild pigs.[3] Elephants and oxen are portrayed as figthting among themselves.[4] In repeated similies, a graphic picture of the conflict is brought before us in a vivid manner. These similies reveal the poets mind and its obsession with the conflict between the three monarchs and Pari.

VI

Kapilar has done a unique service to the people of Parampu by bringing the staple food-stuff to Pari's hill, when the siege was prolonged. In the current day, foodgrains are dropped from aeroplanes when an area is surrounded by the enemies and when a blockade is in progress. But it was not possible to foresee in those ancient days the methods of bringing food-grains by air. Kapilar achieved it and for this purpose, he trained hundreds of parrots to fly in the mornings to far-off fields; to fetch paddy stalks full of grain in their beaks and to return by sunset to the hill. He perhaps maintained a bird sanctuary. This account is given by the great Caṅkam poets Nakkīrar and Avvaiyar.[5]

Akam verses, which belong to the Kuriñci division have common image of millet fields and parrots. It was the custom of the age to depute the unmarried girl to the millet fields to scare away the birds that would otherwise destroy the foodgrains. The object in these images is 'to scare away the feathered stock' only, but the implication in these verses of Kapilar with intense feelings, seems to be the flight of the crowned monarchs.

1. Kali. 38. 2. Kali 52.
3. Aink. 265, 266. 4. Kali. 53, Kuriñci, L. 135-136
5. Akam. 78, 303.

In most of Kapilar's verses, parrots deceive very easily the maids who keep on vigil to protect the millet fields and are successful in carrying away the ears of corn.

A hero expresses his gratefulness to the parrots, because of the presence of the parrots, his lady-love is sent there to keep vigil over the growing millet and thus the way is paved for them to meet each other.[1]

A lady in love who has to meet her lover in day-tryst forgets completely to scare away the parrots from the field.[2]

In spite of great efforts of a damsel to drive away the parrots, they flock together and carry away the grains sumptuously.[3]

When a lovely lass is on her vigil in a millet field to scare away the parrots, they mistook her sweet voice for the music and the sound of the slings in her hand for the background of the music, entered the fields with their kith and kin and ate away the corn. Observing this adverse effect, she feels helpless and weeps.[4] As her voice is akin to that of the parrots, her parents may call her back home, fearing that her presence in the field may not serve the purpose, but may end in loss of grains [5].

The millet-field, which is the wealth of the hill, yields plenty of millet-grains, to the parrots.[6] Even after the harvest the parrots are not willing to leave the field, which has fed them so sumptuously.[7]

When a hero hears the voice of his lady from a distant place, he blesses the parrots in joy and prays for their longevity for they have helped him to locate her.[8]

There are many a pen-portrait, in this way, depicting the parrots flying across the field, eating and carrying away as much corn as they can. These instances testify to the poet's keen sense of observation and to his vast store-house of personal experience.

1. Aink. 288.
2. Kali. 50.
3. Aink. 282.
4. Kuru. 291.
5. Aink. 289.
6. Nar 376.
7. Aink. 284.
8. Aink. 281.

VII

The three crowned monarchs could neither draw out Pāri from his strong-hold nor capture the hill by force. They had not withdrawn their forces, from the prolonged siege. All the best counsel offered by Kapilar is of no avail. The failure of Kapilar's mission has its indelible impact in some of his verses.

When a deadly tiger and a ferocious elephant are fighting with each other, a bee, thinking their spotted countenances as the flowers of vēṅkai, flies here and there. This is compared to a mediator who is going hither and thither to reconcile the two warring kings. The mission's failure is indirectly hinted in this simile[1].

In Kuriñcippāṭṭu, the confidante is expressing her fear that it is difficult for her to mediate between the heroine and her mother. She compares her fear to that of an envoy who is trying to mediate between two crowned monarchs, fighting each other.[2] The same kind of fear-like the mediator's fear - is expressed in a verse in Narriṇai[3].

There are two similes, in which Kapilar makes odious remarks about monarchs, in general. In one of his verses, the heroine's confidante earnestly requests the hero not to forget the heroine like an ungrateful monarch, who seeks the help of a person, to restore his lost throne and after achieving it, forgets completely the person, who helped him.[4] The crowned monarchs, if they were to meet the person to whom they had shown favour, would deprive him of everything.[5] Are not these similes apprehensive of monarch's character? If so, the cruelty of the crowned monarchs towards Pari has taken deep root in his mind.

VIII

That each and every verse of Kapilar on Kuriñci Tiṇai-hilly region bears the image of 'Parampu' is certain. Parampu is

1. Kali. 46. 2. Kurinci, L, 27-29. 3. Nar, 359.
4. Kuru. 225. 5. Kali 64

represented in various forms in the similes, metaphors and descriptions of the natural objects of the hilly regions. Dr. M. Varadarajaṉar observes as follows: "The Parampu mountain where he spent most of his life in the company of his patron and friend Pari, the chief of the mountain and the surrounding country, has saturated, as it were, in his very soul and forms a very large portion of his pictures of nature. He very rarely mentions the name Parampu; but this mountain is there in all his accounts."[1]

To sing about the fauna and flora of the hilly region in Kuriñci poems was the general rule. I have omitted all of them here and taken to account only a single image, in which the profound love of Parampu cherished by Kapilar is expressed.

Kapilar had faith in the fecund wealth of the Parampu hill, which with-stood the continued onslaughts of the three great crowned monarchs. Through these years of stress and storm, Kapilar had to live in the hill with Pari. Kapilar says he considered Parampu also as his friend. He once identified himself with Parampu hill and Pari, thereby giving it equality of status.[2] When he had to part from Parampu, he bade it farewell in a moving verse:

"Parampu, the famous hill! We take leave of you, with tears in our eyes We worship, bless and bid good-bye to you. Once you were so rich and fertile, providing us with plenty of toddy, meat and other food-stuffs. You were in friendship with us before and now we have come to a critical phase, when we have to bid farewell to you! We are left in the lurch, helpless, after Pāri's demise and we go in search of suitable princes to Pāri's daughters, who have beautiful bangles on their fore-hands and fragrant and long tresses of hair."[3]

Kapilar, after he had gone some distance, stopped and took longing and repeated looks at the Parampu hill. Each look brought to his mind, recollections of various incidents. Even though he had gone far away, the Parampu did not go out of his sight and we see in his verses, that it had never gone out of his mind.

1. The treatment of nature in Sangam Literature, Madras, P. 61.

2 Puram. 110. 3. Puram. 113.

The Parampu which sustained the poets and minstrels with plenty of toddy and bounty is seen here. All who stand here can have a look at it. And if they go away for some distance from here, even there it will be seen by them.[1] This 'distant sight of the hill' is seen as a lingering image in several of his verses.

The inability of a lady to bear the pangs of separation is described to her lover by her confidante, as follows, 'No sooner does her lover's great mountain, luminous as a blue gem, disappear from her sight, than her beautiful flower like long eyes are filled with tears.''[2]

The confidante tries to console her heroine requesting her to forget the parted lover, for a short interval. The lady retorts "How can I forget him, whose mountain is always there in my sight, surrounded with the clouds resembling 'avari' blooms.''[3]

The confidante observes that her heroine's love-sickness may be mitigated, if she would climb up a small hillock in the backyard of her house and see the hill of her lover. The mere sight of his hill could revive her spirit.[4]

"In which direction is your village situated from this great mountain?'' — This is a question asked by a confidante of hero.[5]

"Even at the sight of a fast falling cataract of your hill, whereupon you live, the lady in love is moved to tears", says a maid-companion.[6]

The love-sickness is described as a malady that increases with sight of the hero's lofty mountain.[7]

The heroine replies to her maid-companion that she can bear the pangs of separation, by glancing at her lover's hill. Again she asks her maid, "Come here, now, as I see my lover's hill, I have been restored to my health. Look my fore-head. Has it not resumed its lusture?"[8]

So, the 'sight of the hill from a distance' is a dominant theme in Kapilar's Akam verses, particularly as in Aiṅkurunūru.

1. Puram. 114.
2. Aink. 208.
3. Aink. 209.
4. Aink. 210.
5. Aink. 237.
6. Aink. 251.
7. Aink. 270.
8. Aink. 249.

Though the poet had not named all these hills and mountains as Parampu, according to the rules of Tiṇai literature, the references connote and denote the Parampu in all its aspects. This impact is so indelible in the emotional expressions of the characters portrayed.

The hill is, to Kapilar, symbolic of wealth and victory[1] and likened to an immeasurably deep melancholy[2]; thus leading us to infer that the hill caused joy as well as sorrow, pleasure as well as pain during his life.

IX

That Pari, the chieftain of the Parampu hill, was closest in attachment to Kapilar, is reflected in most of the poet's Kuriñci verses. The poet lived unto his last, for the sake of Pari's friendship alone The heroism, liberality and love of Pari are described by him metaphorically.

According to the strict rules, based on literary conventions as codified in Tolkāppiyam, the earliest Tamil grammar work, the personal name should not be mentioned in any manner, in Akam verses[3]. Kapilar followed this tradition in letter and in spirit. But the hero of every Kuriñci verse sung by Kapilar is so painted and represented as to reflect Pāri's image.

In Aiṅkurunūru, the hero is described as the 'chief of a great hill country'. Here the epithets clearly show, that the lover is not a commoner as in the other Kuriñci poems but a chieftain.[4]

'The nobleman' (Puraiyōṉ) as stated in Aiṅkurunūru[5] and 'The friendship of a nobleman is also a noble one', as said in Narrinai[6] are all apparently used by Kapilar to denote his noble chief and patron, Pari.

There is a simile in Narrinai, "as the munificence of the hill-chief, the millet-field on the hill also generously threw open its granary to parrots".[7]

1. Aink. 220.
2. Kali. 48.
3. Tol. Porul - Akat. 54.
4. Aink. 244.
5. 252.
6. Nar. 1.
7. Naṟ. 376.

A wild-pig, surrounded by hounds and hunters, resists them and does not allow them to go near its flock. It protects and helps its kith and kin to escape and hides itself in a nook to attack its 'enemies' (the hunters). Seeing this valorous act of a wild-pig the hunter leaps backward and withdraws his arrow. He compares this act of the wild-pig to the hill-chief, who protects his army from retreating and goes forward to block the onward march of the enemy's force.[1]

In Aiṅkurunūru, the beautiful heroine who keeps vigil over the millet-field, is compared to a good king. Even as the king protects and punishes his citizens, according to their good and bad deeds respectively, she bestows her kindness on the parrots ; but is harsh in driving them out of the millet-fields.[2]

Pari is praised by Kapilar as a 'sweet man with a sweet nature'[3] and the hero of a Kuriñci verse is depicted as 'a truthful man in words and a great man of enduring sweetness'.[4]

Apart from these common similes, there is. in Kalitokai, a repeated image of a hill-chief, for which we have no parallel anywhere else in Caṅkam literature :

"It is the hill of a hero, who will redress and remove the grievances of his associates and relatives".[5]

"He is the man who feels the grievances of his close companions, even more than those directly affected".[6]

"He is sweeter than the cool-waters of his hills. His public benefactions are such that he gives away chariots to those who seek his support".[7] A lover is addressed by a confidante, thus :

"Thou art generous as the clouds, in giving away chariots and elephants, to the poets who come to you".[8] In Cankam love lyrics no poet has sung that the hero is a king, who is able to give away chariots and elephants to the minstrels and poets. But Kapilar has done it in Kuriñcikkali. Is it not proper to infer here that this image is formed after Pari by his poet-friend Kapilar?

1. Akam. 248. 2. Aink. 290. 5. Kali. 40. 6 Kali. 40.
3. Puram. 115. 4. Nar. 1. 7. Kali. 42. 8. Kali 50.

In the 47th verse of Kalittokai, the hero is elaborately pictured as follows :

"He speaks with great humility as a beggar ; but he seems to have the strength even to protect the whole world. He seems to have learned it by following the great men in their footsteps ; also he possesses humility, the hall-mark of noble men. He seems also to be a man of great ability and wealth to wipe out the poverty of the poor." Can we say that these epithets are all common to all heroes in the Kurinci verses? Is it wrong to infer. that the noble man thus portrayed in these lines is none other than Pāri, the patron of Kapilar?

Pari was famous for his munificence and his fame had reached every nook and corner of Tamilakam. Even the three great crowned monarchs paled into insignificance by the glory of this small chieftain of a hill.[1] It can be well said that he had devoted his life for the emancipation of the needy and the poor from indigence.

In Kuriñcikkali, the descriptions of heroes of many verses are the reflections of the generosity of the hill-chief. Being the chieftain of the hill, he would rather die than be unable to accede to the requests of those who approached him[2].

"One should bestow something to the beggar without anger. If he is not capable of protecting them, it is easier to die for them".[3]

"Her father was anxious enough to give away any great thing to anybody coming to him. What is your wish, please express!"[4]

"He of the hill would not reveal the faults of others, even though they have picked quarrels with him, envying his wealth and fame."[5]

"If anybody comes with enmity, may be he the Lord of Death, he will not be defeated; but he will not be ashamed of being defeated by his friends."[6]

1. Puram. 119.
2. Kali. 43.
3. Kali. 61.
4. Kali. 61.
5. Kali. 43.
6. Kali 43.

"There are many similar pen-pictures reflecting the characteristics of Pāri in various aspects. Finally, we may mention an important reference, viz.,

" He has a virtuous mind, which will not deflect from the righteous path and a heart as the central rod of a balance, will never go down on either side."[1]

This description of a king, is attributed to the ideal hero; in most of Kuriñcikkali, this image alone is taken up and deveoped to the stature of Pāri.

X

The image of love in all of Kapilar's Akam verses is reflected as the significant aspects of friendship.

The confidante censures the hero: "Is there anyone in the world, who forgets the great good done to him?"[2]

"It is natural to suffer for showing compassion to others who suffer misery but the sorrows of one's own are easily borne by themselves."[3]

The lady in love seeks the help of her maid, and asks her, 'please help me and earn a good name for your good deed, so as to make your fame immortal in this world of mortals.'[4]

Kapilar hardly sees any distinction between love and friendship. He uses the same words Natpu (நட்பு)and Kenmai (கேண்மை) to denote friendship and love.[5]

"The great men make friendship, only after due deliberation and after having acquired one's friendship they would not deliberate over it any more" - This is a statement of a confidante about love-affair.[6]

"Even though you have parted from your lady, her heart filled with feelings of love is so much attached to you, and does not know how to keep you away."[7]

1. Kali. 42. 2. Kuru. 115. 3. Akam. 388.
4. Kali. 54 5. Puram. 236, Nar. 1, 309, Aink. 297
6. Nar. 32. 7. Aink. 297.

Real friendship between the lovers would be enjoyable and lasting throughout their lives even as it was at first sight.[1] It will, as the two headed lovebird, 'Anril', always be united and it will never know boredom or separation.[2]

"The great love, not knowing of separation" is attributed even to the parrots on millet-fields.[3]

The chief of the hill is a fine gentleman. "Is the world of Dēvās, which is praised for its pleasure, sweeter than the sorrows that come to one to bear with his friends and relatives?"[4] — This verse not only reveals the depth of love of a lady to her lover, but also indirectly hints at the love of Kapilar to Pāri.

Thus, all of these imaginative descriptions on love are based on true friendship, which bears the sorrows of others without demur, for the sake of love and friendship only.

XI

The profound inseparable and sincere attachment of Kapilar to Pāri the chief and Parampu the hill are reflected in all his verses.

Aiṅkurunūru which has the recurrent images of the hill and Kalittokai which has the repeated images of the hill-chief are convincingly proved by this study to have been written by Kapilar himself.

And these verses in Aiṅkurunūru and Kalittokai would have been sung by him, only after he had lost Pāri and left the Parampu hills.

Thus we are able to perceive the presence of parallel views and identical images reminiscent of one another. Recurring images like the sight of the hill and the munificence of the chieftain of the hill are found both in Aiṅkurunūru and Kalittokai. From these we can without hesitation infer that these works might have been conceived and composed after the demise of Pāri and the loss of the Parampu hill simultaneously with a pre-set and deliberate plan

1. Kuru. 385. 2. Kuru. 385. 3. Akam. 12. 2. Kuru. 288

APPENDIX II

An Index of Caṅkam Poetry

(a) Akattiṇai

The number of poems ascribed to each Akattiṇai and Kūṟṟu - characters and their expressions- asfound in Caṅkam Anthologies.

I The number of poems in each Anthology and tiṇai

ANTHOLOGY	TOTAL POEMS	AKAM	PURAM
Eight Anthologies			
1. Kuruntokai	402	401	1Φ
2. Narriṇai	400	398-1ψ	1Φ
3. Akanāṉūru	401	400	1Φ
4. Aiṅkurunūru	499	498	1Φ
5. Kalittokai	150	149	1Φ
6. Puranāṉūru	398	...	394-1Φ-3ψ
7. Patirruppattu	86	...	80-1Φ+5ψL
8. Paripāṭal	33	7-1ψ5L	14-1+5ψL
Ten Idylls			
9. Tirumurukārruppaṭai	1	...	1
10. Porunarārruppaṭai	1	...	1
11. Cirupāṇārruppaṭai	1	...	1
12. Perumpāṇarruppaṭai	1	...	1
13. Mullaippāṭṭu	1	1	...
14. Maturaikkāñci	1	...	1
15. Neṭunalvāṭai	1	1	...
16. Kuriñcippāṭṭu	1	1	...
17. Paṭṭinappālai	1	1	...
18. Malaipaṭukaṭām	1	...	1
	2379	1864	515

Φ Invocatory Song ψ Incomplete. L. Later Additions.

A note on the total number of poems

The songs not found in the original texts are :

Narriṇai	One song	234
Aiṅkurunūru	Two songs	129-130
Puranāṉūru	Two songs	267,268
Patirruppattu	The first and last tens.	
Paripāṭal	Out of 70 only 22 are available.	

The songs, not found in the original texts but taken from the commentaries of medieval period and inferred to be the songs of Caṅkam Anthologies are :

Patirruppattu	6 songs	one in full form and 5 in incomplete form.
Paripāṭal	11 songs	Akam : One in full form and 5 in incomplete form. Puram : One in full form and 4 in incomplete form.
Narriṇai	1 song	In full form.

According to the CAMĀJAM EDITION, the Tiṇai songs, contained in these Eight Anthologies and Ten Idylls are 2381. But, in that edition serial numbers are given to two lost songs of Aiṅkurunūru (129 & 130 of Aiṅk.) and so the actual number of Tiṇai songs available to us is 2379 only. A few lines at the end of the 385th verse, in Narrinai are still to be traced

Total Akam songs extant	1864
Total Akam songs available in full form	1859
Total Puram songs extant	515
Total Puram songs available in full form (excluding the invocatory songs)	495

II The number of poems in each of the five-tinais, in the akam Anthologies

	Anthology	Kuriñci	Neytal	Pālai	Mullai	Marutam	Total
	Eight Anthologies						
1.	Kuruntokai	147	71	90	45	48	401
2.	Narrinai	131	102	104	30	32	399
3.	Akanāṉūru	80	40	200	40	40	400
4.	Aiṅkurunūru	100	98	100	100	100	498
5.	Kalittokai	29	33	35	17	35	149
6.	Paripāṭal	-	-	-	-	8	8
	Ten Idylls						
7.	Mullaippāṭṭu	-	-	-	1	-	1
8.	Neṭunalvāṭai	-	-	-	1	-	1
9.	Kuriñcippāṭṭu	1	-	-	-	-	1
10.	Paṭṭiṉappālai	-	-	1	-	-	1
		488	344	530	234	263	1859

III The number of poems ascribed to each character in the akam-Anthologies

	Anthology	Hero	Heroine	Maid	Mothers	Harlot	Others and dialogues	Total
	Eight Anthologies.							
1.	Kuruntokai	61	180	141	9	5	5	401
2.	Narriṉai	75	83	218	11	9	3	399
3.	Akanāṉūru	102	97	162	25	9	5	400
4.	Aiṅkurunūru	91	150	201	26	20	12	498
5.	Kalittokai	11	39	63	-	8	28	149
6.	Paripāṭal	-	1	4	-	-	3	8
	Ten Idylls							
7.	Mullaippāṭṭu	-	-	-	-	-	1	1
8.	Neṭunalvāṭai	-	-	-	1	-	-	1
9.	Kuriñcippāṭṭu	-	-	1	-	-	-	1
10.	Paṭṭiṉappālai	1	-	-	-	-	-	1
		339	550	790	72	51	57	1859

I KURIÑCI

Anthology	Hero	Heroine	Maid	Harlot	Companion	Total
Kuruntokai	35	49	61	-	2	147
Narriṇai	23	18	89	1	-	131
Akanāṉūru	13	20	47	-	-	80
Aiṅkurunūru	7	20	73	-	-	100
Kalittokai	5	5	19	-	-	29
Kuriñcippāṭṭu	-	-	1	-	-	1
	83	112	290	1	2	488

The characters in each Tiṇai and their expressions as found in akam anthologies

KURIÑCI - KURUNTOKAI

I. The speech of the hero

1.	To the Companion	7	72, 95, 100, 119, 129, 136, 291
2.	Refuting the admonition of the companion	6	58, 132, 156, 206, 272, 280
3.	Apostrophising his own heart in different situations	10	29, 62, 70, 101, 116, 120, 165, 182, 199, 312
4.	After the first meeting	4	2, 40, 142, 300
5.	Expressing to the heroine not to turn down his desire	5	17, 173, 276, 286, 337
6.	On achieving the assistance of the maid, dearest to the heroine.	1	222
7.	Beseaging the maid	1	32
8.	Threatening to mount the Maṭal	1	14

II. The speech of the heroine

1.	To the maid who is highly concerned about her love-lorn lady.	8	13, 60, 68, 86, 150, 185, 241, 264
2.	Speaking in praise of the hero when the maid criticises him	4	3, 96, 288, 322
3.	Expressing indirectly to the hero	8	121, 141, 158, 161, 239, 261, 327, 360
4.	To the maid, who praised her patience during the separation of the hero.	4	201, 252, 257, 361

5.	To the maid, who thinks that she (heroine) will not be able to put up with any delay in marriage	21	25, 36, 38, 54, 105, 112, 133, 134, 152, 153, 160, 170, 187, 208, 223, 249, 301, 302, 315, 371, 377.
6.	Worshipping the deity	1	87.
7.	To the maid on beholding the emissary from the hero	1	106.
8.	On the advent of the season during separation	1	82.
9.	To the maid when realised that the hero will part with her soon	1	76.

III The speech of the maid

1.	To the heroine suffering on account of delay in marrying	13	90, 111, 143, 225, 265, 284, 308, 317, 332, 339, 365, 392, 394.
2.	Demanding the hero to marry the lady soon	6	18, 179, 244, 342, 353, 375.
3.	Regarding tryst by day and night	12	42. 47, 69, 73, 88, 138, 292, 335, 336, 346, 355, 372.
4.	Regarding the shift in venue	1	198.
5.	Regarding elopement	2	115, 217.

6.	Disclosing the clandestine love of the heroine with virtue	9	23, 26, 214, 259, 321, 333, 362, 374, 379.
7.	Instructing the heroine not to turn down the desire of the hero	2	74, 298.
8.	Communicating indirectly to the hero, unobserved by others	4	159. 263, 268, 357.
9.	Joyful announcement of marriage to be celebrated soon	7	52, 83, 146, 247, 297, 385, 389.
10.	Declining the hero's offers	1	1.
11.	To the foster-mother	1	366.
12.	To the heroine	2	176, 373.
13.	To the hero	1	91.
IV	**The speach of the companion to hero**	**2**	**78, 204.**
		147.	

KURIÑCI - NARRIṄAI

I. The speech of the hero

1.	At the end of the first meeting	1	8.
2.	At the beginning of the second meeting	1	39.
3.	After the heroine's immurement	1	44
4.	Suffering in separation	1	341.
5.	Bringing the clandestine love to the maid's knowledge	1	213.
6.	Conveying his sufferings to the maid	3	75, 82, 146.

7.	Conveying his sufferings to the companion	5	95. 160, 185, 201, 324.
8.	Conveying his sufferings to his own heart	10	6, 77, 140, 190, 192, 204, 209, 265, 356, 377.

II. The speech of the heroine:

1.	To the maid	6	1, 17, 64, 136, 244, 309.
2.	Refuting the consolation of the maid	4	116, 225, 304, 332.
3.	To the insisting maid	3	133, 236, 357.
4.	Fearing the dangers on the hero's route	3	51, 104, 144.
5.	Rejecting the hero's message	1	217.
6.	Expressing her extreme agony owing to excessive love	1	102.

III The Speech of the maid

1.	Demanding the hero to marry the lady soon.	13	23, 57, 93, 108, 154, 182, 222, 247, 253, 257, 317, 326, 396.
2.	Declining to meet and demanding the hero to marry soon.	12	36, 98, 156, 168, 188, 232, 259, 261, 276, 282, 288, 292.
3.	Informing the hero about the immurement of the heroine	3	306, 368, 373.
4.	Indirectly informing the hero about the immurement of the heroin	22	47, 53, 68, 83, 88, 119, 122, 147, 151, 173, 194, 206, 228, 233, 251, 285, 297, 313, 322, 339, 344, 376.
5.	Fearing the dangers on the hero's route	6	114, 158, 255, 336, 353, 383.
6.	The maid who anticipates the hero's returning	3	61, 65, 85.

7. Informing the hero of the 'Veri' dance (to be celebrated by the mother, to cure the supposed ailment of the heroine).	2	268, 273.
8. Forestalling the 'Veri' dance	1	34.
9. Consoling the heroine on the delay of marriage	4	55, 125, 328, 399.
10. Refusing to offer consolations to the heroine	1	347.
11. Joyful announcement of marriage to be celebrated soon	2	22, 393
12. Disclosing the clandestine love of the heroine, with virtue	1	165.
13. Intimate intimation (or speaking at close quarters)	2	351, 355.
14. Instructing the heroine to accept the request of the hero	6	25, 32, 128, 220, 334, 386.
15. Addressing herself in an aside after rejecting his approaches	1	301.
16. Entering the wedding-hall	1	294.
17. Accepting the leaf-dress offered by the hero	1	359.

	18. When the heroine suppresses her secret love	1	13.
	19. Addressing the heroine during separation	2	5,129.
	20. Saying that the heroine will not be immured	1	134.
	21. Exposing the ignorance of the heroine	1	379.
	22. To the hero indirectly	2	365, 389.
	23. Consoling the heroine at the advent of the season	1	112.
IV	**The speech of the harlot**	**1**	**176.**
		131	

KURIÑCI-AKANĀNURU

I	**The speech of the hero**		
	1. To his own heart after union	2	198, 208.
	2. To his own heart after the night-tryst	4	142, 152, 162, 262.
	3. To his own heart, being disappointed in tryst	7	62, 212, 258, 322, 338, 342, 372.
II	**The speech of the heroine**		
	1. To the maid, indirectly, when the hero is nearby	5	8, 122, 138, 252, 348.
	2. Indirectly to the maid, after the night - tryst, when the hero is nearby	7	72, 102, 128, 328, 332, 378, 388.
	3. Disclosing the clandestine love, with virtue	2	52, 82.
	4. To the hero	2	58, 298.
	5. To the maid	3	22, 298, 352.

6.	Expressing her extreme agony owing to excessive love (Apostrophe to the river)	1	398.
III	**The speech of the maid**		
1.	Demanding the hero to marry soon, through refusing to meet him and though informing him of the immurement of the herione	12	2. 12, 92, 112, 118, 132, 168, 172, 202, 218, 288, 318.
2.	At the time of night-tryst	3	68, 192, 238.
3.	Telling the hero, who comes by night, to come by day	3	18, 182, 308.
4.	Telling the hero, who comes by day, to come by night	1	148.
5.	Telling the hero indirectly	9	28, 98, 108, 158, 222, 228, 232, 242, 312.
6.	Telling the hero indirectly at the night - tryst	8	88, 188, 248, 272, 278, 282, 362, 382.
7.	Telling the hero indirectly at the day - tryst	4	38, 302, 358, 368.
8.	Instructing the heroine to accept the request of the hero	3	32, 268, 392.
9.	Joyful announcement of marriage to be celebrated soon	2	42, 178.
10.	Disclosing the clandestine love of the heroine, with virtue	1	48.

11. To the hero, who has come back to the heroine 1 78.
80

KURINCI - AIṄKURUNURU

I The speech of the hero

1. To the Companion 1 255.
2. To the maid 1 256.
3. To the heroine who comes surreptitiously behind the hero and cupped his eyes 1 293.
4. Expressing his love and pleasure 3 259, 288, 298.
5. While returning after separation from his lady-love before marriage 1 291.

II. The speech of the heroine

1. Regarding separation before marriage and about marriage 8 209, 213, 253, 262, 263, 274, 286, 295
2. To the hero indirectly 8 204, 215, 221, 222, 224, 272, 278, 284.
3. To the hero, when coming with his second wife 1 292.
4. To the messengers 1 265.
5. Returning after elopement 1 203.
6. Disclosing her clandestine love, with virtue 1 201.

III. The speech of the maid

1. Regarding the marriage 9 218, 230, 251, 273, 276, 289, 275, 287, 294.

2.	Disclosing her lady's clandestine love, with virtue	11	205, 208, 210, 212, 220, 228, 241, 242, 248, 250, 271.
3.	Separation for a short-period, before marriage	8	214, 225, 227, 231, 232, 233, 285, 297.
4.	At the time of hero's arrival and wedding	6	202, 223, 229, 237, 252, 280.
5.	Celebrating the 'Veri' dance	5	243, 244, 246, 247, 249.
6.	To the hero indirectly	3	261, 268, 269.
7.	Expressing her sorrow on account of delay in marrying the lady by hero.	6	216, 217, 219, 226, 239, 270.
8.	Demanding the hero to marry the lady, soon.	8	234, 236, 238, 245, 260, 266, 264, 277.
9.	On elopement	2	235, 254.
10.	Informing the consent of the parent to the marriage	1	300
11.	Declining the night-tryst	4	206, 279, 290, 296.
12.	Accepting the night-tryst	1	282.
13.	Accepting the offer of the hero	1	211.
14.	Seeing the heroine in the midst of her maid-companions	2	281. 299.
15.	Complaining about hero's movements with prostitutes	1	240.
16.	After accepting the hero's message	1	263.
17.	Beholding his mountain	1	258.

18.	Regarding marriage and separation	2	257, 267.
19.	Regarding their inability to meet the hero	1	207.
		100	

KURIÑCI-KALITTOKAI

I The speech of the hero

1.	The hero's expression	2	59, 64.
2.	Kaikkiḷai (Unreciprocated love of the hero)	3	56,57,58.

II The speech of the heroine

1.	The heroine's expression	4	42, 51, 54, 55.
2.	Peruntiṇai	1	62.

III The speech of the maid

1.	Demanding the hero to marry the lady soon	5	44, 46, 48, 52, 53.
2.	Announcing the arrival of the hero to marry the lady	5	38, 39, 40, 41, 45.
3.	Accepting the hero's request	4	47, 60, 61, 63.
4.	To the hero, indirectly	2	43, 65.
5.	Respecting the hero after his first meeting with heroine	1	50.
6.	Telling the hero, who comes by night, to come by day	1	49.
7.	Regarding the heroine's clandestine love	1	37.
		29	

KURIÑCIPPĀTTU

I The speech of the maid

	Disclosing the clandestine love of the heroine, with virtue	1

II NEYTAL

Anthology	Hero	Heroine	Maid	Harlot	By-stander	Others	Total
Kuruntokai	3	46	22	—	—	—	71
Narriṇai	6	25	70	1	—	—	102
Akanāṉūru	5	—	35	—	—	—	40
Aiṅkuruṉūru	11	44	34	8	—	1	98
Kalittokai	3	6	13	—	9	2	33
	28	121	174	9	9	3	344

NEYTAL-KURUNTOKAI

I The speech of the hero

1. Disappointment in meeting the heroine to the companion who criticises his love and to his own heart which induces him to amass wealth	3	128, 184, 376.

II The speech of the heroine

1. Impatience due to the delay in marrying	12	6, 97, 125, 145, 172, 205, 226. 245, 304, 310, 316, 334.
2. Impatience due to the separation of the hero	3	4, 5, 175.
3. Suffering at the advent of the season and the hour (when the hero has promised to return).	8	92, 103, 118, 122, 195, 197, 200, 341.
4. Expressing her impatience indirectly	23	49, 57, 102, 163, 219, 228, 243. 246, 269, 290, 296, 299, 306, 311, 313, 318, 320, 325, 326, 340, 349, 386, 401

III The expression of the maid

1. Demanding the hero to marry the lady soon	4	294, 303, 324, 345.
2. About the impatience of the heroine.	10	55, 109, 117, 123, 166, 227, 236, 248, 381, 397.
3. Joyful announcement of the marriage to be celebrated soon	3	51, 328, 351.
4. Accepting the hero's message	3	9, 212, 230.
5. Informing the hero's return	1	177.

6. Leaving the lady, in the appointed place, to meet the hero	1	114.
	71	

NEYTAL—NARRINAI

I The speech of the hero		
1. The hero's expressions to the maid, to the charioteer and to his own heart	6	101, 106, 152, 155, 319, 349.
II The speech of the heroine		
1. Refuting the consolation of the maid	10	31, 38, 117, 130, 199, 218, 275, 327, 338, 369.
2. Pining over the separation of the hero and the delay in marriage	8	87, 196, 219, 249, 272, 287, 382, 388.
3. Expressing her extreme agony owing to excessive love	1	54.
4. Expressing the extreme sorrow	3	303, 335, 348.
5. To the bard, to the maid and to her own heart	3	74, 94, 187.
III The speech of the maid		
1. Informing the hero, indirectly, about the immurement of the heroine	5	27, 63, 178, 191, 258.
2. About the heroine's suffering and her consolation	14	11, 72, 123, 132, 138, 175, 211, 239, 267, 299, 307, 311, 358, 378

3.	Appointing the tryst and accepting the hero's request	5	49, 58, 323, 331, 392.
4.	Accepting the hero's message or refusing it	13	45, 124, 127, 167, 245, 270, 291 342, 345, 363, 372, 385, 398
5.	Disclosing the heroine's clandestine love with virtue	1	207.
6.	Demanding the hero to marry the lady soon	22	4, 15, 19, 67, 96, 135, 145, 159, 172, 183, 195, 203, 215, 223, 227 231, 263, 283, 295, 354, 375, 395
7.	Joyful announcement of the marriage to be celebrated soon	6	78, 91, 111, 163, 235, 278.
8.	To the hero on consoling the heroine	2	35, 131,
9.	Stressing on elopement	1	149.
10.	A fictitious requisition to the hero	1	254.
IV	**The speech of the harlot**	1	315.
		102	

NEYTAL - AKANANURU

The speech of the hero

1.	To his own heart	2	230, 280.
2.	To his companion, in reply to his criticism	3	130, 140, 390.

II The speech of the maid

1.	On day - tryst and demanding the hero to marry the lady soon	5	60, 100, 150, 270, 320.
2.	In day-tryst, indirectly to the hero	9	20, 30, 90, 120, 300, 340 350, 360, 370.

3.	In night-tryst, indirectly to the hero	6	10, 70, 220, 240, 260, 290.
4.	Joyful announcement of marriage to be cleberated soon	2	70, 160,
5.	After the marriage	1	400.
6.	When the hero has parted with his lady to earn wealth	1	40.
7.	To the bard	1	50.
8.	Expressing extreme agony in excessive love	1	170.
9.	Disclosing the clandestine love of the heroine, with virtue	2	110, 190.
10.	Accepting the hero's request	6	180, 200, 250, 310, 330, 380,
11.	To the hero indirectly	1	210.
		40	

NEYTAL-AINKURUNURU

I The Speech of the hero

1.	To the heroine	4	171, 175, 188, 197.
2.	To the maid	3	176, 178, 185.
3.	Refuting the admonition of the companion	2	172, 191.
4.	To his own heart	2	174, 195.

II The Speech of the heroine

1.	Regarding marriage	17	111 to 120, 141, 142, 144, 145, 146, 183, 192.
2.	Declining the hero's message through the bard	10	131-140.

3. To the messengers, (during the separation due to the hero's movement with harlots)	9	151, 152, 154, 155, 157, 160, 167, 169, 184.
4. Separation for a short period before marriage	4	150, 161, 162, 163.
5. About the hero's contact with the harlots	3	164, 165, 170.
6. Assuring that the hero will marry soon	1	181.
III The Speech of the maid		
1. To the chaperon-While the marriage was delayed after the disclosure of secret love.	3	105, 108, 109.
2. To the heroine	4	189, 198, 199, 200.
3. To the hero	2	177, 196.
4. Disclosing the secret love of the lady, with virtue	6	106, 107, 110, 168, 182, 190.
5. Expressing her pleasure over her successful endeavour, in bringing about the marriage	7	101, 102, 103, 104, 147, 148, 149.
6. Demanding the hero to marry her lady soon	5	179, 180, 186, 193, 194.
7. Declining the hero's message	6	143, 153, 156,158, 159, 166.
8. Declining the hero's offers	1	187.
IV The speech of the companion to the hero	1	173.
V The speech of the harlot	8	121-128.
	98	

NEYTAL-KALITTOKAI

I The speech of the hero		
1. Mounting the 'Maṭal'—(Peruntiṇai)	2	138, 139.
2. Threatening to mount the 'Matal'	1	40.
II The speech of the heroine		
1. Pining at the advent of the season and the hour	2	118, 119.
2. Expressing her grief	3	122, 123, 137.
3. Expressing her dream	1	128
III The speech of the maid		
1. Demanding the hero to marry the lady soon	11	121, 124-127, 129, 132, 135, 135, 136, 149.
2. Consoling the heroine	2	131, 150.
IV. The speech of the bystanders or spectators		
1. On hero's mounting the 'Matal'	1	141.
2. Peruntinai	6	142-147.
3. Telling about the heroine's pining	1	148.
4. Telling about the heroine's happiness	1	120.
V. The speech of the messengers	2	130, 134.
	33	

III PALAI

Anthology	Hero	Heroine	Maid	Mother	Others	Total
Kuruntokai	16	35	29	7	3	90
Narriṇai	29	27	36	11	1	104
Akanāṉūru	55	61	58	25	1	200
Aiṅkurunūru	19	32	25	16	8	100
Kalittokai	—	5	28	—	2	35
Paṭṭiṉappālai	1	—	—	—	—	1
	120	160	176	59	15	530

PALAI-KURUNTOKAI

I The Speech of the hero		
1. Instructing his own heart to delay his departure	[illegible]	63, 71, 151, 168, 256, 267, 274, 347.
2. The dangers and harms of the arid track (which is not helpful to elope with his lady)	1	56.
3. To the charioteer, after the completion of his successful expedition	1	189.
4. To the cold-wind, while the hero is returning before marriage	1	235.
5. At the advent of the season, when the hero has completed his warfare	1	131.
6. To the charioteer, while returning after earning wealth	2	237, 250.
7. Fear of separation in the first-meeting	1	137.
8. To the maid after his return home	1	209.
II The Speech of the heroine		
1. To the maid who consoles the heroine at the time of hero's separation	29	12, 27, 28, 30, 39, 41, 43, 67, 77, 79, 104, 130, 140. 147, 154, 192, 216, 218, 224, 254, 266, 278, 281, 283, 285, 307, 329, 352, 395.

2.	To her own heart	1	11.
3.	To the maid who informs of the departure of the hero	4	20, 174, 207, 398.
4.	To the maid, on elopement	1	149.
III.	**The Speech of the maid**		
1.	Consoling the heroine	13	16, 37, 48, 59, 180, 215. 232, 253, 260, 282, 338, 350, 380.
2.	To the heroine who doubts whether the hero will return in the middle of his journey through the arid track	3	211, 213, 255.
3.	When the hero informs of his separation	4	124, 135, 273, 363.
4.	Regarding elopement	5	262, 343, 369, 383, 388.
5.	Consoling the heroine who laments the hero's proposal to part with her	3	22, 331, 348.
6.	Enquiring the learned	1	277.
IV.	**The speech of the foster-mother**		
1.	When the heroine has eloped	5	15, 84, 144, 356, 396.
2.	In the arid track	1	44.
3.	Worshipping the deity when the heroine has eloped	1	378.
V	**The speech of the bystanders**	3	7, 229, 390.
		90	

PĀLAI-NARRIṆAI

I	**The speech of the hero**		
	1. Addressing his own heart to delay his departure	14	3, 16, 52, 62, 126, 137, 141, 205, 262, 298, 308, 312, 346, 366.
	2. To his own heart on his way, through the arid track	4	103, 105, 113, 352.
	3. To his own heart which feels about the advent of the season	1	157.
	4. To the lady who had eloped with him.	5	9, 76, 202, 264, 362.
	5. To his own heart during his elopement with the lady	1	384.
	6. To the heroine	3	162, 166, 256.
	7. Expressing his distress	1	284.
II	**The speech of the heroine**		
	1. Expressing her pangs of separation in the absence of the hero	18	84, 107, 109, 118, 153, 174, 186, 193, 214, 226, 240, 241, 243, 281, 296, 302, 314, 343.
	2. Expressing displeasure after noticing the hero's preparations for departure	3	73, 79, 177.
	3. Telling that she will bear the bangs of separation	1	397.
	4. Agreeging to the hero's departure	1	24.
	5. In praise of the hero's virtues	1	14.

6. Apostrophising the bee 1 277.
7. Regarding separation 1 224.
8. To the maid who consoles her before marriage 1 56.

III The speech of the maid

1. When informed of the separation of the hero from the heroine 5 33, 46, 48, 252, 337.
2. Persuading the hero not to depart from his lady 6 26, 43, 71, 229, 269, 325.
3. Consoling the heroine in the absence of the hero 12 18, 28, 41, 92, 148, 171, 189, 208, 286, 318, 333, 391.
4. Telling about the advent of the season 5 237, 246, 274, 329, 387.
5. Consoling the heroine in the absence of hero before marriage 3 7, 37, 197.
6. Informing the hero's return 3 86, 164, 212.
7. On elopement 2 10, 12.

IV The speech of the mother

1. Sorrowful expression of the mother whose daughter has eloped with the lover. 10 29, 66, 115, 143, 179, 184, 271, 279, 293, 305.
2. To those who met the mother going in search of her daughter, in the arid track 1 198.

V The speech of the bystanders 1 2.

104

PALAI-AKANANURU

I	**The speech of the hero**		
1.	Instructing his own heart, which induces him to earn wealth to delay his departure (for consoling the lady)	16	3, 5, 43, 51, 77, 131. 149, 167, 191, 193. 199, 225, 245, 327, 335, 377.
2.	The hero who has the previous experience of separation	3	337, 353, 379.
3.	To his own heart, in the middle of the arid track	26	19, 21, 33, 41, 47, 57, 79, 83, 109, 123, 169, 181, 239, 279, 287, 289, 291, 297, 299, 339, 343, 361, 365 371, 373, 381.
4.	The returning hero to his own heart, in the arid track	3	87, 93, 351.
5.	To the heroine after returning home	2	29, 39.
6.	To the charioteer after returning home	1	9.
7.	On elopement	4	99, 121, 257, 261.
II	**The speech of the heroine**		
1.	When the hero's separation is informed	6	119, 147, 157, 187, 293, 305.
2.	Distress expressed to the maid in the absence of the hero	27	1, 23, 31, 101, 103, 113, 135, 139, 151, 155, 183, 185, 217, 235, 255, 265, 277, 325, 329 331, 341, 345, 347. 349, 355, 375, 395.
3.	To the maid who is consoling her in the absence of the hero	17	37, 45, 53, 67, 97, 115, 163, 175, 205, 229, 241, 243. 301, 333, 367, 389, 391.

4.	To the maid who is grief-stricken by the distress of her lady	8	11, 133, 141, 247, 249, 267, 281, 309.
5.	To her own heart	1	303.
6.	Speaking in a dazed condition	1	273.
7.	On elopement	1	95
III	**The speech of the maid**		
1.	To the heroine who anticipated the hero's departure	3	27, 75, 137.
2.	Instructing the hero not to separate from the heroine	11	13, 81, 107, 143, 161, 179, 215, 271, 307, 319, 387.
3.	Consoling the lady in the absence of the hero	37	25, 59, 61, 69, 71, 73, 85, 91, 111, 127, 129, 159, 171, 173, 177, 197, 201, 209, 211, 213, 223, 227, 231, 233, 237, 251, 253, 269, 295, 311, 313, 323, 357, 359, 363, 393, 399.
4.	Learning that the hero has returned	2	125, 317.
5.	Regarding elopement	5	65, 221, 259, 283, 285.
IV	**The speech of the mother**		
1.	The sorrowful expression of the foster-mother, whose daughter has eloped with the lover	23	7, 15, 17, 49, 55, 63, 89, 105, 117, 145, 153, 189, 203, 207, 219, 263, 275, 315, 321, 369, 383, 385, 397.
2.	The mother's expression in the above context	1	195.
3.	Worshipping the deity	1	35.
V.	**The Speech of the Bystanders or Spectators**		
1.	Seeing the mother on the way, who is in search of her eloped daughter	1	165.
		200	

PĀLAI-AIṄKUṚUNŪṚU

I. The Speech of the Hero

1.	Thinking of the beautiful nature of the heroine, while going through the hot arid track	5	321-323, 326, 327.
2.	To the bystanders	2	328, 329.
3.	While eloping with his lady	2	361, 363.
4.	To his own heart	1	330.
5.	While returning after separation from his lady-love before marriage	1	365.
6.	After returning home	4	324, 325, 356, 360.
7.	Elopement and returning	2	395, 396.
8.	About his returning	2	355, 359.

II. The Speech of the Heroine

1.	Expressing her pangs of separation	14	311, 314, 317 - 320, 332 - 338, 340.
2.	Speaking at the advent of the season	11	339, 341-350.
3.	About the hero's contact with harlots	2	369, 370.
4.	On elopement	5	312, 384, 385, 392, 397.

III The Speech of the Maid

1.	Disagreeing to the hero's departure	11	301 - 310, 368
2.	Expressing her displeasure over the separation from the heroine	2	316, 331
3.	Telling about the return of the hero	7	351-354, 357, 358, 362
4.	On elopement	1	364

5. Disclosing the clandestine love of the heroine, with virtue	2	366, 367
6. When the heroine has returned after her elopement	1	398
7. When the hero departed without bidding farewell to his lady	1	315
IV The Speech of the Foster-Mother	7	374, 375, 380, 389, 391, 394, 400
V The Speech of the Mother	9	313, 371-373, 376-379, 399
VI The Speech of the Bystanders	6	381, 382, 383, 386, 388, 390
(a) The expression of Antaṉar	1	387
(b) The expression of the neighbours	1	393
	100	

PĀLAI - KALITTOKAI

I The speech of the heroine		
1. Requesting the lover to take her also along with him, at the time of departure	3	6, 20, 23
2 Telling that the hero will return	1	11
3. Expressing the pangs of separation	1	24
II Tne speech of the maid		
1. Persuading the heroine to bear the pange of separation	4	13, 26, 28, 36.

2. Informing the lady of the hero's return	8	16, 27, 29, 31-35.
3. Impressing on the hero not to part with his lady	10	3-5, 7, 8, 12, 14, 15, 18, 25.
4. Disagreeing to the hero's departure	3	19, 21, 22.
5. Informing the lady that she has succeeded in stopping the hero's departure	3	2, 10, 17.
III The speech of the bystanders		
1. To the foster-mother	1	9.
IV The speech of the bard		
1. In the war-camp, to the hero	1	30.
	35	

PĀLAI-PATTINAPPĀLAI

I The speech of the hero		
1. Instructing his own heart not to depart from his lady (and to delay departure for consoling the lady)	1	The ninth long-poem in the Ten Idylls.

IV MULLAI

Anthology	Hero	Hero-ine	Maid	Mother	Others & Dial-ogues *	Total
Kuruntokai	6	29	7	2	1	45
Narrinai	13	6	9	—	2	30
Akanāṉūru	26	5	5	—	4	40
Aiṅkurunūru	50	14	24	10	2	100
Kalittokai	1	2	2	—	12*	17
Mullaippāṭṭu	—	—	—	—	1	1
Neṭunalvāṭai	—	—	—	1	—	1
	96	56	47	13	22	234

MULLAI-KURUṆTOKAI

I The speech of the hero		
1. To the charioteer after completing his warfare	3	233, 323, 400.
2. To the Mullai flower, after completing his warfare	1	162.
3. After returning home, completing his warfare	2	99, 270
II The speech of the heroine		
1. Suffering at the advent of the season and refuting the consolation of the maid	26	24, 64, 65, 98, 108, 110, 126, 148, 155, 183, 186, 188, 190, 191, 194, 220, 221, 234, 240, 279, 289, 314, 319, 344, 387, 391.
2. Telling that she will bear the pangs of separation	2	21, 94.
3. To the maid, who praised the heroine's patience during the absence of the hero	1	193.
III The speech of the maid		
1. To the hero about her consoling the heroine during his absence	1	210.
2. Telling that it is not the true season	3	66, 251, 382.
3. Assuring the hero's return	3	275, 287, 358.
IV The speech of the foster-mother		
1. The foster-mother to the mother about the happy married life of the heroine	2	167, 242.

V The speech of the Harlot

	1	370.
	45	

MULLAI-NARRINAI

I The speech of the hero

1. To the charioteer, while returning after his successful warfare	10	21, 42, 59, 81, 142, 161, 221, 242, 321, 371.
2. To his own heart while returning after his successful warfare	1	169.
3. To the bystanders while returning after his successful warfare	1	374.
4. Blessing the rain after returning from his successfull warfare	1	139.

II The speech of the heroine

1. Expressing her distress at the advent of the monsoon season	6	69, 97, 238, 289, 364, 381.

III The speech of the maid

1. To the heroine and messengers about the hero's returning	5	89, 115, 181, 361, 367.
2. Telling that the season is not a real one	3	99, 248, 316.
3. Agreeing to the hero's separation	1	266.

IV The speeh of the charioteer

1. To the hero, returning home	1	121.

V The speech of the bystanders

1. Seeing the hero, returning home	1	394.
	30	

MULLAI—AKANĀNURU

I	**The speech of the hero**		
	1. To his own heart, at the war-camp	6	24, 84, 164, 174, 214, 304.
	2. To the charioteers, after the successful completion of his warfare	16	34, 44, 54, 64. 94, 114, 124, 154, 204, 224, 234, 244, 274, 284, 334, 344.
	3. To the charioteer in the war-camp	1	374.
	4. To the charioteer after return home	2	134, 254.
	5. To his own heart (but indirectly to the charioteer)	1	144
II	**The speech of the heroine**		
	1. Pining at the advent of the rainy season	5	74, 194, 264, 294, 364
III	**The speech of the maid**		
	1. Insisting that the hero will return soon	1	4
	2. To the hero who has returned home	3	104, 184, 314
	3. Demanding the hero during night-tryst, to marry the lady soon	1	394
IV	**The speech of the neighbours**		
	1. Seeing that the hero has completed his warfare successfully	3	324, 354, 384
V	**The speech of the bard**		
	1. Assuring that the hero will return	1	14
		40	

MULLAI - AIṄKURUNŪṞU

I The speech of the hero

1.	In the war-camp as the war is to prolong further	9	442-450
2.	To the bard who came as a messenger from the heroine	4	441, 447, 478, 479
3.	On conjugal bliss	2	419, 420
4.	When he has returned before the season	8	411-418
5.	When he has returned at the time of the season	5	496-500
6	Informing his decision not to part with the lady	5	426-430.
7.	After returning from his successful warfare	5	491-495.
8.	To the charioteer	12	422, 425, 481-490.

II The Speech of the Heroine

1.	Expressing her pangs of separation to the maid	12	451-460, 473, 474.
2.	Joyfully to the bard	2	475, 476.

III The Speech of the Maid

1	Trying to delay the hero's separation at the advent of the rainy season	2	423, 424.
2.	Consoling the heroine, as it is the rainy season, the arid route will not be tortuous to the hero	10	431-440.

3. To the bard who came as messenger	1	472
4. Refuting that it is not the real rainy season	1	462.
5. Consoling the heroine	9	461, 463-470.
6. To the bard	1	471.
IV The Speech of the Foster-Mother		
1. About the happy wedded life of the heroine (to herself)	1	410.
2. Speaking to the mother, in the above context	9	401-409.
V The Speech of the Bard		
1. Conveying the message	1	480.
VI The speech of the uṉarntōr		
1. The people who know about the happy and harmonious wedded life of the couple	1	421.
	100	

MULLAI—KALITTOKAI

I The speech of the hero		
1. Kaikkiḷai	1	109.
II The speech of the heroine		
1. Requesting the maid to disclose the secret love to her mother	1	111
2. Requesting the maid to demand the hero to marry the lady soon	1	114.
III The dialogue between the hero and the heroine		
1. Kaikkiḷai	2	112, 113.
2. Attendants' love	4	108, 110, 116, 117.
IV The speech of the maid		
1. Regarding marriage	2	101, 103.

V The dialogue between the heroine and the maid

1. Regarding marriage	2	104, 105.
2. Disclosing the secret love and marriage	2	107, 115.

VI The speech of the relatives

1. About the hero's valour, who has subdued the bull	1	102.
2. The Kuravai-dance of lovers	1	106.
	17	

MULLAI-MULLAIPPĀTTU

I. The Messengers Speaking Among Themselves	1	The fifth long poem of Ten Idylls.

MULLAI-NETUNALVĀTAI

The Speech of Foster-Mother

1. Worshipping God for the early return of the hero	1.	The seventh long poem of Ten Idylls.

V MARUTAM

Anthology	Hero	Heroine	Maid	Harlot	Others	Total
Kuruntokai	1	21	22	4	—	48
Narriṇai	4	7	14	7	—	32
Akanāṉūru	3	11	17	9	—	40
Aiṅkurunūru	7	40	40	12	1	100
Kalittokai	2	21	1	8	3	35
Paripāṭal	—	1	4	—	3	8
	17	101	98	40	7	263

MARUTAM-KURUNTOKAI

I The speech of the hero

1. During feigned quarrel with the heroine	1	19

II The speech of the heroine

1. Accepting or refuting the message of the hero	9	33, 50, 91, 93, 202, 203, 231, 271, 293.
2. When the marriage is announced	1	368.
3. When the marriage is delayed	1	399.
4. Expressing the pangs of separation	4	35, 46, 171, 330.
5. Disclosing her secret love, with virtue	2	31, 305.
6. Expression of the heroine (at the time of her menstruation)	1	157.
7. Refuting the hero's assurance	1	169.
8. Expressing her extreme agony owing to excessive love	1	107.
9. Speaking in praise of the hero while the maid criticises him	1	181.

III The speech of the maid

1. Accepting or refuting the message of the hero	15	10, 45, 61, 85, 89, 127, 139, 196, 238, 258, 295, 309, 354, 359, 384
2. Joyful announcement of the marriage to be celebrated soon	1	34.

	3. When the marriage is delayed	2	53, 367.
	4. Demanding the hero to marry the lady soon	1	393.
	5. Regarding the shift in venue	1	113.
	6. Expressing the hero's longing for union	1	178.
	7. Informing the hero's return	1	75
VI	**The speech of the harlot**	4	8, 80, 164, 364.
		48	

MARUTAM-NARRINAI

I	**The speech of the hero**		
	1. To pacify the feigned anger of the heroine	4	80, 120, 250, 370.
II	**The speech of the heorine**		
	1. Accepting or refuting the message of the hero	6	20, 260, 280, 340, 350, 390.
	2. Expressing her extreme agony in excessive love	1	70.
III	**The speech of the maid**		
	1. Accepting or refuting the message of the hero	13	30, 50, 90, 170, 180, 200, 210, 230, 300, 310, 330, 360, 380.
	2. Informing the hero, about the immurement of the heroine, indirectly	1	60.
IV	**The speech of the harlot**	7	40, 100, 150, 216, 290, 320, 400.
		32	

MARUTAM-AKANĀNURU

I	**The speech of the hero**		
	1. To pacify the feigned anger of the heroine	3	86, 126, 136.

II	**The speech of the heroine**		
	1. Accepting or refuting the message of the hero	11	6, 16, 26, 36, 56, 66, 146, 196, 206, 236, 266
III	**The speech of the maid**		
	1. Accepting or refuting the message of the hero	15	46, 96, 116, 176, 226, 246, 256, 296, 306, 316, 326, 346, 356, 366, 386.
	2. Regarding the false assurances of the hero	1	286.
	3. Demanding the hero to marry the lady soon	1	156.
IV	**The speech of the harlot**	9	76, 106, 166, 186, 216, 276, 336, 376, 396.
		40	

MARUTAM-AINKURUNURU

I	**The speech of the hero**		
	1. To pacify the feigned anger of the heroine	5	72, 73, 74, 97, 99.
	2. While returning home (in clandestine love)	1	94.
	3. Regarding marriage	1	92.
II	**The speech of the heroine**		
	1. Expressing displeasure due to the hero's misconduct.	32	11-13, 15, 17, 18, 22, 23, 31, 41-43, 47-49, 53, 61-71. 80, 82, 83, 85, 95.
	2. Expressing her distress	8	14, 19, 20, 32-36.
III	**The speech of the maid**		
	1. Regarding the hero's contact with prostitutes	24	1-5, 21, 24, 25, 27, 44-46, 50-52. 54-57, 59, 75, 76, 84, 98.
	2. Expressing displeasure due to the hero's misconduct	7	16, 26, 58, 60, 91, 93, 100.

	3. The expression of the harlot's maid	1	79.
	4. Disclosing the clandestine love of the heroine, with virtue	3	28-30
	5. Regarding the hero's delay in marrying the lady	5	6-10.
IV	**The speech of the harlot**	12	37-40, 77, 78, 81, 86-90.
V	**The speech of the messengers**	1	96.
		100	

MARUTAM — KALITTOKAI

I	**The speech of the hero**	2	81, 92.
II	**The speech of the heroine**		
	1. About harlots	7	73, 77, 93, 95-98.
	2. Giving up the sulkiness.	7	66, 67, 75, 86-89.
	3. Accepting the hero's bid to depart	1	79.
	4. Expressing her displeasure, through her son, to the hero	5	80, 82-85.
	5 Fearing the secret love	1	76.
III	**The speech of the maid**	1	70.
IV	**The speech of the harloet**	8	68, 69, 71, 72, 74, 78, 90, 91.
V	**The speech of the greatmen (Cāṉrōr))**		
	1. Peruntiṇai	2	99, 100
VI	**The speech of the attendants**	1	94
		35	

MARUTAM—PARIPĀTAL

1. **The Speech of the Heroine**

1. Declining the message of the hero	1	6
II **The speech of the maid**	4	7, 11, 12, 16
III **The speech of the bard**		(Pāṇaṉ)
1. Conveying the message of the heroine, at the war-camp	3	10, 20, (No. 2 of the later addition)

8

(b) Purattiṇai

[The number of poems ascribed to each Purattiṇai and Tuari as found in Caṅkam Anthologies.]

The number of poems in each subdivision of Purattiṇai

Anthology	Veṭchi	Karan-tai	Vañci	Kāñci	Nocci	Uliñai	Tum-pai	Vākai	Pāṭāṉ	Potuvi-yal	Kai-kiḷai	Perun-tiṇai	Total
Puranāṉūru	5	12	11	31	6		27	81	139	74	3	5 :	394
Patirruppattu						1	3	7	69			:	80
Paripāṭal									15			:	15
Pattuppāṭṭu				1					5			:	6
	5	12	11	32	6	1	30	88	228	74	3	5 :	495

PURATTINAI

THE NUMBER OF POEMS IN EACH TINAI AND TURAI AS FOUND IN PURAM ANTHOLOGIES

(i) VETCI

Puranāṉūru

I	Uṇṭāṭṭu	: 257, 258, 262, 269, 297.
		5

(ii) KARANTAI

Puranāṉūru

I	Cerumalaital	: 259
II	Kaiyarunilai	: 260, 261, 263, 264, 265, 270
III	Vēttiyal	: 286, 291.
IV	Nīṇmoḻi	: 287.
V	Neṭumoḻi	: 298.
VI	Kuṭinilai Uraittal	: 290.
		12

(iii) VAÑCI

Puranāṉūru

I	Korravaḻlai	: 4, 7, 41.
II	Malapulavañci	: 16.
III	Tuṇaivañci	: 36, 45, 46, 47, 57, 213.
IV	Peruñcōrrunilai	: 292.
		11

(iv) KĀÑCI

Puṟanāṉūru

I	Vañciṉakkāñci	: 71, 72, 73.
II	Pēykkāñci	: 281.
III	Pūkkōṭkāñci	: 293.
IV	Makaṭpārkānci	: 336-354, 356.
V	Peruṅkāñci	: 357, 359, 360, 365, 366.
VI	Maṉaiyaram Turavaram	; 358.
		31

Pattupāttu

I	Maturaikkāñci	: 6th Idyll.
		1

(v) NOCCI

Puranāṉūru

I	Makaḷ Maṟuttal	: 109-111.
II	Ceruviṭai Vīḻtal	: 271, 272.
III	Kutirai Maṟam	: 299.
		6

(vi) UḺIÑAI

Patiṟṟuppattu

I	Uḻiñai Aravam	: 77
		1

(vii) TUMPAI

Puranāṉūru

I.	Tokainilai	: 62, 63.
II.	Erumaimaram	: 80, 274, 275
III.	Tāṉaimaram	: 87-90, 294, 300, 301.
IV.	Kutiraimaram	: 273, 302-304.
V.	Tāṉainilai	: 276
VI.	Uvakaikkaluḷcci	: 277, 278, 295.
VII.	Pāṇpāṭṭu	: 283, 284, 311.
VIII.	Mūtilmullai	: 288.
IX.	Kaḷirruṭaṉilai	: 307.
X.	Nūlilāṭṭu	: 309, 310.
		27

Patirruppattu

I.	Tumpai Aravam	: 34, 83.
II.	Oḷvāḷ Amalai	: 56.
		3

(viii) VAKAI

Purananuru

I.	Araca Vākai	: 17, 19-23, 25, 26, 31, 33, 37, 42-44, 51-54, 61, 66, 76-79, 81, 82, 93, 94, 98-100, 104, 125, 167, 174.
II.	Erāṇ Mullai	: 86, 285, 296.
III	Vallāṇ Mullai	: 170, 178-181, 313-325.
IV	Pārppana Vākai	: 166, 305
V	Tāpata Vākai	: 251, 252.
VI	Mūtil Mullai	: 279, 289, 306, 308, 312, 326-335
VII	Marakkaḷavaḷi	: 368-371, 373.
VIII.	Marakkaḷavēḷvi	: 372.
		81

Patirruppattu

I. Vākai	:	39, 84.
II. Perunсōrrunilai	:	30
III. Kaḷavaḷi	:	36
IV. Kuravainilai	:	52
V. Mullai	:	81
VI. Kāval Mullai	:	89
		7

(ix) PĀṬĀṈ

Puranāṉūru

I. Ceviyarivuṟūu	;	2, 3, 5 6, 35, 40, 55, 184.
II. Iyaṉmoli	;	8, 10, 12, 14, 15, 30, 32, 34, 38, 39, 50, 67, 92, 96, 97, 102. 106-108, 122-124, 129-132, 134, 137, 142, 149-151, 153, 156, 157, 171-173, 175-177, 212, 215, 216, 376, 378, 380, 381, 388-390, 400.
III. Vālttiyal	:	13, 91, 158, 367, 375, 377, 385-387.
IV. Vāḻttu	:	128
V. Pūvainilai	:	56, 59, 374
VI. Uṭanilai	:	58,
VII. Kuṭaimaṅkalam	:	60.
VIII. Viraliyārruppaṭai	:	64, 103, 105, 133.
IX. Pāṇārruppatai	:	68-70, 138, 141, 155.
X. Pulavarārruppaṭai	:	48, 49.
XI. Vāḷmaṅkalam	:	95.
XII. Paricil Kaṭānilai	:	11, 101, 136, 139, 159, 160, 164, 169, 196-199, 209, 210, 211, 266,

XIII.	Paricil Turai	: 126, 135, 148, 154, 161, 168, 200-208, 379.
XIV.	Kaṭainilai	: 127, 382-384, 391-396, 398.
XV.	Paricil Viṭai	: 140, 152, 162, 165, 397, 399.
XVI.	Paricil	: 163.
		139

Patirruppattu

I.	Centuraippāṭāṉpāṭṭu	: 11-17, 21, 27, 31, 32, 37, 38, 42, 45-47, 53, 55, 58, 59, 62, 63, 66, 68, 70-76, 79, 85, 88
II.	Vañcitturaippāṭāṉpāṭṭu	: 22, 23, 25, 26, 29, 33, 50, 51, 69, 80, 86.
III.	Vākaitturaippāṭāṉpāṭṭu	: 35.
IV.	Paricilturaippāṭāṉpāṭṭu	: 19, 65.
V.	Iyaṉmolivāḷttu	: 18, 20, 24, 43, 44, 48.
VI.	Kāṭci Vāḷttu	: 41, 54, 61, 64, 82, 90.
VII.	Nāṭu Vāḷttu	: 28.
VIII.	Virali Ārruppaṭai	: 40, 49, 57, 60, 78, 87.
IX.	Pāṇārruppaṭai	: 67
		69

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